THE MASTER-PAINTERS OF BRITAIN: IV

EDITED BY

GLEESON WHITE

THE MASTER PAINTERS OF BRITAIN

The Fish Sale

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GLEESON WHITE

SOMETIME EDITOR OF 'THE STUDIO'

AUTHOR OF 'ENGLISH ILLUSTRATION: THE SIXTIES'

IN FOUR VOLUMES

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CONTENTS

VOL. IV.

		PAGE
INTRODUCTORY,		vii

PICTURE.	ARTIST.	NO. OF PLATE.
The Last Sleep of Savonarola,	*Sir George Reid, P.R.S.A.*	1
A War Despatch—At the Hôtel de Ville,	*Andrew C. Gow, R.A.*	2
The Quarry,	*W. Y. Macgregor, R.S.W.*	3
The Prodigal Son,	*John M. Swan, A.R.A.*	4
Vanity Fair,	*J. E. Christie*	5
'Scotland for Ever,'	*Lady Butler*	6
The Last Muster,	*Hubert Herkomer, R.A.*	7
Flirtation,	*J. Seymour Lucas, R.A.*	8
A Golden Thread,	*J. M. Strudwick*	9
Ophelia,	*John W. Waterhouse, A.R.A.*	10
The Witch,	*Hon. John Collier*	11
Dawn,	*Edward J. Gregory, R.A.*	12
The Minister's Garden,	*Cecil G. Lawson*	13
Smugglers,	*John R. Reid*	14
The Spanish Armada,	*William L. Wyllie, A.R.A.*	15
Eve,	*T. Millie Dow, R.W.S.*	16
The Confessional,	*E. Blair Leighton*	17
The Wizard,	*T. C. Gotch*	18
A Fish Sale on a Cornish Beach (*Frontispiece*),	*Stanhope Forbes, A.R.A.*	19
Maiwand—Saving the Guns,	*R. Caton Woodville*	20
Carnation, Lily, Lily, Rose,	*John S. Sargent, R.A.*	21
A Summer's Day,	*William Stott, of Oldham*	22
A Hopeless Dawn,	*Frank Bramley, A.R.A.*	23
The Bridge at Grez,	*John Lavery, R.S.A.*	24
The Man with a Scythe,	*H. H. La Thangue, A.R.A.*	25
The Health of the Bride,	*Stanhope Forbes, A.R.A.*	26

PICTURE.	ARTIST.	NO. OF PLATE.
All Hands to the Pump,	*Henry Scott Tuke*	27
The Snake Charmers,	*Arthur Melville, A.R.S.A.*	28
An Idyll,	*Maurice Greiffenhagen*	29
Changing Pastures,	*Edward Stott*	30
Doubt,	*Henrietta Rae (Mrs. Normand)*	31
A Highland Funeral,	*James Guthrie, R.S.A.*	32
Echo and Narcissus,	*S. J. Solomon, A.R.A.*	33
'Gentlemen: The Queen,'	*A. Chevallier Tayler*	34
Good King Wenceslaus,	*Alexander Roche, A.R.S.A.*	35
A Winter's Night,	*Niels M. Lund*	36
The Sea Maiden,	*Herbert J. Draper*	37
'Gold, Frankincense, and Myrrh,'	*Frank Brangwyn*	38
Cupid and Psyche,	*Mrs. A. L. Swynnerton*	39
Colt-Hunting in the New Forest,	*Lucy E. Kemp-Welch*	40
Love's Baubles,	*Byam Shaw*	41

BIOGRAPHICAL APPENDIX, ... 43

GENERAL INDEX TO ARTISTS REPRESENTED IN THE WORK, . . 50

INTRODUCTORY

TO accompany this, the last volume of *The Master Painters of Britain* (consisting as it does of the work of living men), with an estimate of their relative importance would be both impolitic and impolite. The art of to-day is too much influenced by impulses of the moment to allow it to be contrasted judicially with that of earlier periods. Yet, without taking rose-colour views of modern effort, it seems to be a time of singular interest—a quarter of a century that will leave its mark indelibly, not on British painting alone, but also to some extent on the art of the world. For the moment it may appear that eclecticism is rampant; and possibly that, in abandoning prejudices, principles have often been discarded as well. Yet the cosmopolitan influences, which affect the majority outside the Academy, as well as not a few within, are hardly likely to destroy any precedents worth keeping. Already a return to first principles of sobriety and formality, not of red-tape but of well-established rule, is apparent. Experiment that is only experiment soon ceases to attract, yet the essential qualities of Art are never so rigid that they cannot be expressed in new manners. It was good that insular satisfaction with dead formulæ should be disturbed; but it is also good to find the rabid seeker after any novelty, however extravagant, returning to the National Gallery, and humbly owning that the old men knew nearly all that he thought was modern discovery, and that the little which is true and also new is not in opposition to the canons they obeyed.

Still less can we prophesy which of the forces at work to-day will mould the future of British painting. As of old, it will probably be at times severely local, at others cosmopolitan; but never again, one believes, so insular as in the mid-Victorian period, when the autocracy of the spurious old master had indeed been upset, just before the abiding power of great masters, old and new, had been also set aside in the quest after mere novelty. Yet at the close of the nineteenth century who shall say which of its later products the twenty-first century will prize as its heritage?

Therefore it were best neither to look forward nor back, but to limit our consideration here to the period represented, and to endeavour to pick out only those features which made their first appearance in British Art during the last quarter of a century.

We find that this eclecticism is a recent growth which has developed to its full

extent since the opening of the Grosvenor Gallery in 1877. At that date Sir Edward Burne-Jones was known but to a few. The Pre-Raphaelite legend had been lost for a while. Mr. Whistler was not even a by-word to the British public, much less a hero. Professor Legros had not obtained wide recognition, although as head of the Slade School he exerted an influence for good upon many younger men. Mr. Walter Crane was known almost entirely by his picture-books, and Albert Moore was comparatively a new force in Art. In the Grosvenor Gallery, not only were these and others introduced to the public for almost the first time, but hanging was undertaken on new principles—the work of each painter being grouped together, and plenty of wall surface left between the frames. Now that so many chances of showing their works are open to the men who reject Academic tradition, it is difficult to realise that in style, subject, even in framing and mechanical details, fossilised traditions were practically supreme less than a quarter of a century ago. Rival Societies were as fearful of novelty as the Academy itself, and the standard of British Art had become almost a parochial matter. Of course there were fine painters inside the Academy then, as before. But no one who experimented, or chose unpopular styles wherein to work, stood much chance of being admitted to any of the recognised exhibitions of the time. Hence the importance and far-reaching effect of Sir Coutts Lindsay's scheme. After the bulk of the artists supporting the Grosvenor succeeded to the New Gallery in 1888, it lost its peculiar prestige, and soon after ceased even to be a picture-gallery. But meanwhile (in 1885) the *New English Art Club* had been founded, and won itself a reputation amongst younger men no less quickly than it attracted the scorn of older painters and critics.

About the date of the opening of the Grosvenor Gallery another great factor comes into play—one that has already affected the art of painting in England far more than people imagine—photography. Hitherto picture exhibitions rarely provided illustrated catalogues. From 1875 the *Academy Notes* of Mr. Henry Blackburn set a fashion carried to excess to-day. At first such illustrations were drawings by the artist, reproduced by process; now it is a photograph from the picture itself which is thus reproduced. The indirect effect on painters as well as on the public of these semi-mechanical records of an exhibition has not yet been estimated; yet it is not slight, especially as the advance in these processes has made it possible for journalism to illustrate the current shows far more lavishly than had been dreamed of before. In old days the average visitor had to trust to pencilled notes on his catalogue margin for any after aid to memory, and by written description only was able to gain impressions of a gallery he had not visited. At the present time he can form a very fair opinion of the average show from its illustrated catalogue, and from the reproductions, good, bad, and indifferent—*reproductio ad absurdum*—which flood our papers during the month of May each year.

But here we face a curious fact. Now that immediate illustration of pictures has become the ordinary routine, the very men in whose hands lies the future of British Art produce paintings which are singularly ineffective in reproduction. This fact has been touched upon in a previous volume, but it must be reiterated to explain the absence of many examples from this book, some infinitely more important than those illustrated. It would seem that the distinction between popular pictures, and paintings beloved by painters, is likely to be more clearly defined in the future; and possibly that apparently unimportant factor—the illustrated catalogue—may play its part in such a result. It must be that the general public regard the painting they see reproduced everywhere as more important than those not illustrated; nevertheless one fancies that the pictures best worth looking for in shows of the future may turn out to be those which are not suitable for reproduction by the ordinary half-tone process, which is alone possible for printing with type. This, however, is a side issue; here we are concerned, as before, with the record of a certain time, and the chief difficulty is to pick out a few of its most characteristic departures from accepted precedent.

Mr. R. A. M. Stevenson, in a notice of the Royal Institute of Painters in Oil Colours, 1898, wrote: 'There has been no really new revelation of nature since Monet, Duran, Whistler, Degas, and some others sought to find a style for impressionism, and ransacked the works of the Italians, the Japanese, the Barbizon, and Norwich Schools, no less than those of nature, that they might learn to express their feelings with art. The men who followed them have often been sincere and original, inasmuch as they belonged to the general movement no less than the actual initiators of this new cult of style.' If we take this passage (which was never meant to be isolated) as our text, we find that, except Mr. Whistler, every name is French. This will lead us to expect that the eclecticism of to-day may be traced wholly to France. A statement true to a large extent, but one that must needs be carried back (at all events so far as landscape is concerned) again to England and to Constable, who was the original force that started the French modern school of landscape. If, however, we do not exclude the so-called Decorative School—English in its development, however based on early Italian models—we find that, side by side with a new revelation of nature, has progressed a new revelation of artifice not directly related to nature, which for the moment has become the fashion all over the Continent, as well as in England, where it arose. The so-called 'Greenery-Yallery craze'—known also as the Æsthetic movement—which set it afoot, also brings us back again to England, and to our starting-place in the Grosvenor Gallery, where we find two great divisions, into which all non-Academic work may be divided. The first of these—whether in the hands of Mr. Whistler or of the men of Barbizon—directly related to nature, with branches equally related to nature, sometimes more to nature as seen in a camera-obscura than through an artist's temperament; this includes the Newlyn, the Glasgow, and the New English

Schools, all differing widely in their expression, but all starting from the same premises. The second class, springing mainly from Rossetti by way of Sir Edward Burne-Jones, diverges from the direct line, on the one hand, to that of Mr. J. W. Waterhouse and a group of younger men, and, on the other, to archaic decorative or purely allegoric work, which finds in Mrs. Adrian Stokes, Mr. T. C. Gotch, and others, and especially in book illustration, a manner of its own.

If from the Grosvenor and the New Gallery we seek the New English Art Club, we find that at first relation to nature was insisted upon as the one verity. 'Tone,' 'value,' and 'atmosphere' were held vital, and technique and treatment the only qualities worth praise; subject was discarded, anecdotes from draped lay-figures or hired models held beneath contempt, and the Pre-Raphaelite legend as little respected as in the Academy itself. There Claude Monet, with his problem of vibrating colour, Edward Manet, Degas—in fact all the best of the French impressionists and their allies—found disciples, and in a few cases one might add rivals, in kind if not in degree.

Coincidently with these societies various prominent outsiders held one-man shows, and helped still more to educate the public to believe that art was no longer the property of one institution. The Painter-Etchers became an important body; English painters of the younger school contributed largely to the Paris Salons, and thus obtained official recognition outside the fold of Burlington House; in 1883, La Société des Impressionists, Degas, Manet, Renoir, Monet, Sisley, Pissaro, Boudin, Cassatt, and others, shocked demure lovers of British Art when they first exhibited at the old Dowdeswell Galleries; the work of Mr. Sargent and a group of brilliant American artists became familiar to Londoners; and the French and Dutch Romanticists, with notable sponsors in the persons of Mr. W. E. Henley and Mr. R. A. M. Stevenson, were more widely known to collectors and students. In 1886 an exhibition in Edinburgh devoted to these latter schools, and one in 1889 at the Dowdeswell Galleries, came as a revelation to untravelled painters and picture-lovers. So many various influences naturally left traces behind them; and thus new aspects of nature, as seen not only through French and Dutch eyes, but by the Japanese, by Mr. Whistler and many others, are at present strongly felt, if not always fully assimilated, either here or in Paris.

So the bewildered seeker after artistic truth to-day finds himself deafened by a crowd of advisers, each one insisting on the truth of his own view and the folly of the rest.

> 'Myself, when young, did eagerly frequent
> Doctor and Saint, and heard great argument
> About it and about, but evermore
> Came out at the same door wherein I went,'

wrote Fitzgerald (paraphrasing Omàr Khàyyàm), and the argument of all the conflicting schools will but confuse us to-day, unless the seeker after truth has

realised first that it has many aspects, and next, that of all these, at most one, or two, are likely to be in accord with his own idea of beauty, sympathetic to his temperament, and satisfying to his taste.

As it was, and always will be in art, the two chief doctrines appear diametrically opposed—the one refers all to nature, either to the impression of nature, as seen by normal vision, or with the picture as a picture, its actual choice of colour, and its deliberate selection of certain facts to the exclusion of others. The opposite faction delight in artificial effects only remotely derived from nature, and far more akin to the convention of an old missal painting, or a modern poster. In the first are the Realists, and the so-called Romanticists; in the second the Decorative men, and those who, taking Old Romance for their theme, find the word that had else described them has been already appropriated.

At the present time both these factions have their faithful disciples at Paris and Munich no less than in London. In sheer weariness of novelty, not a few younger men of distinct power are aping the style of Sir Joshua and the old British masters, and of foreigners from Titian to Watteau. Without singling out the work of any painter whose pictures are here illustrated, except so far as it may be a typical example of his school, it will suffice to mention a few instances of the various styles touched upon in this Introduction. Paintings by Mr. Whistler and Sir Edward Burne-Jones have both been illustrated in a previous volume. The *Rose, Lily, Carnation, Rose* of Mr. John Sargent may be regarded as a most brilliant example of 'relation to nature.' Mr. Lavery's *Bridge at Grez* shows another and distinct aspect of pure naturalism typical of the School of Glasgow; and the fact that these were exhibited at the Royal Academy proves how much the new influences have penetrated the most guarded citadel. Mr. Arthur Melville represents his strongly individual manner—which has inspired no little of the Glasgow School—and influenced Mr. Brangwyn and many of our younger men. With Mr. Stanhope Forbes's *Fish Sale* we have a superb example of what has been called, with no hint of depreciation, nature seen in a looking-glass, and marvellously well seen and well painted—a picture entirely representative of the Newlyn School, which ought also to have been represented by a specimen of the work of another of its leaders who worked still earlier in its manner—Mr. Walter Langley. With Mr. J. M. Swan we have animals painted with vivid fidelity; with Mr. La Thangue and Mr. Clausen rustic themes, also absolutely derived from nature direct; Mr. Chevallier Tayler's interior, *The Queen*, and Mr. Bramley's *Hopeless Dawn*, and many another, all possess a common factor, which is the realistic truth of the thing as seen by normal vision, or though through a camera-obscura, as opposed to things studied close at hand through a microscope, and painted afterwards at the proper distance more by memory of the details previously discovered than by actual sight.

Of the New English Art Club, no typical canvas could be found that would

be effective in black and white. Mr. Fred Brown's *Hard Times* was actually engraved, but, possibly owing to the fault of the photographer, came out a mere burlesque. Yet the absence of any work by Messrs. Wilson Steer, Walter and Bernard Sickert, Francis Bate, Charles Conder, Rothenstein, Holloway, Brabazon, and many others, must not be left unexplained.

Most artists of these modern schools eschew the picture of models accurately attired, and grouped amid appropriate properties, which supplies *genre* of all classes with ever-popular subjects. Yet *genre* is by no means extinct, or likely to be; for it has firm hold of the great majority of people, who proclaim that they know nothing about art, but they *do* know what pictures they like. Such an attitude is more worthy than to dislike the same pictures for no reason except that it is artistically 'bad form' to admire them. Since the expert, or at least the practical painter, has replaced the 'literary' critic in notices of galleries, there is a danger lest the uneducated should try to follow his taste without the faintest notion why he regards something as good and something else as not good. That *genre* need not be second-rate in any way Mr. W. Q. Orchardson, for one, has proved repeatedly. It is not the subject but its treatment which controls its final destiny.

There are people who have never seen nature except distorted by preconceived ideas, often as not based on paintings. 'We learn to love, when first we see them painted, things we had passed a hundred times, nor cared to see,' is a remarkably accurate interpretation of their attitude; although, read in this context, it has a meaning which Browning did not intend it to convey. The people who look at nature first, can delight in Corot, in Whistler's misty Thames, in Edward Stott's pastorals, in Henry Moore's tumbling seas, in Mr. Greiffenhagen's imaginative figure-subjects, and a dozen other works, linked only by this one quality, fidelity to the appearance of nature. In this way even the most riotous modernity finds excuse for its innovations. Among painters unrepresented here, for lack of space or other reasons, are Messrs. Manuel (whose 'Rosherville Gardens' would be ineffective deprived of its colour), S. H. Simes, Echardt, and others, who have been affected by French illustration; a group of ardent students of the colour-print of Japan, Mr. Robert Fowler being not wholly apart from them in some of his moods; and yet another little group who revive the mode of Watteau, and many more whose efforts to say something new—even if it be a bit odd, are alike unrepresented herein. All these show that even with a return to veneration of the old masters, which is certainly a distinct note of to-day, there is also evidence that experiment is still active.

Meanwhile the orthodox British School, which supplies the majority of works in every exhibition, carries on its legend, now in a dull perfunctory way, and again with sober obedience to truth and beauty, in canvases that may be more prized when the uproar of to-day is over than many of the works which by their clamorous appeal now attract for the moment away from the elder school.

One thing seems clear beyond dispute, that scholastic, dry-as-dust tradition is dead, and that the whole level of British Art is raised, however few great men may happen to be painting to-day.

As a real study of nature is essential to appreciate the modern school of landscape and open-air *genre*, so a certain study of literature is essential to the enjoyment of the 'decorative school,' whether you meet it at its fountain-head, with the real Primitives of Italy, or with the Neo-Primitives of to-day. On the other hand, if anecdote and *bric-à-brac*, the delight of discovering ten thousand unimportant details, attract many visitors to galleries, even as some people find more amusement in studying a catalogue of 'the stores,' than reading a book of poems or an essay, it is well that such pictures should be produced. But the issue must not be confused; the pictures that maintain their interest anew to each generation century after century—those and only those have the indefeasible title to be called masterpieces of art. The rest, which gradually lose their hold on people, and become mere 'curios,' or are absolutely forgotten, did not cease to be works of art at any period, but were as valueless essentially when all the world applauded and spent lavish gold to purchase them, as now when they are cast into outer darkness, or retained merely as specimens of extinct taste, much as we prize many other objects, not for their art, but for their archæological interest.

My thanks are specially due to the artists and holders of copyrights who have so kindly given the publishers permission to reproduce their work. The selection actually printed differs widely from the ideal list first drawn up. Many circumstances combined to keep certain pictures out; and as the intention has been merely to give fair working samples of the various schools and styles, the level is naturally not sustained. Any picture-lover will find omissions—regrettable, but inevitable,—for while some few of them may be due to oversight, the larger number must be traced to lack of space, or the refusal of the owner of the copyrights to accept any reasonable arrangement for their reproduction here.

G. W.

10 Theresa Terrace, Ravenscourt Park, W.
May 1898.

THE LAST SLEEP OF SAVONAROLA

By Sir George Reid, P.R.S.A.

THIS dignified and well-painted subject-picture is the only important work of its class by the President of the Royal Scottish Academy, who has devoted his energies chiefly to landscape and portraiture. In it we have a highly dramatic moment represented simply and directly, with no undue sentimentality nor insistence upon its physical horror. Readers of George Eliot's *Romola*, or of Mrs. Oliphant's *Makers of Florence*, will remember only too keenly the story of the great Florentine reformer's torture and death at the stake. Here is the moment between these terrible hours—the forecast of the final sleep, which shall release the worn-out body. It may be that we require to know the story beforehand to realise all the picture expresses; yet the hooded monk, who seems veritably Death embodied, and the martyr looking already dead, suggest no little of pathos, that is the essence of the incident itself. The most unlettered person could not fail to receive the idea the painter has seized, even if he were unable to derive therefrom all that preceded and followed it.

Sir George Reid is notable also as an illustrator, wherein his work for Smiles' *Life of a Scotch Naturalist*, *The Clyde*, *Royal Edinburgh*, and many another book, has won him a famous place among black and white artists of the day.

'Peat Gatherers' (1869), 'Jedburgh' (1876), 'Whins in Bloom' (R.A. 1877), 'Norham' (1878), 'Broadsea,' 'Haarlem,' 'Dornoch,' 'Montrose,' are the titles of some of his chief landscapes. His portraits are too numerous to mention; they include, besides a galaxy of Scottish celebrities, Sir John Millais, *P.*R.A., Dr. John Brown (*Rab and his Friends*), Dr. George MacDonald (Novelist and Poet), and many others of world-wide reputation.

The painting is here reproduced by permission of the Aberdeen Art Gallery.

1. *The Last Sleep of Savonarola* (*Reid*).

A WAR DESPATCH—AT THE HÔTEL DE VILLE

By Andrew C. Gow, r.a.

MR. GOW has been called an English Meissonier; but this statement has been made probably only with reference to the subjects which he has chosen. Many of these are such as his great French contemporary might have found attractive; technically speaking, the similarity ends there; and whether to exalt one painter above the other, or to belittle him, it would be folly to set them in competition. The dramatic rendering of certain incidents, as in this painting of 'A War Despatch—At the Hôtel de Ville,' is quite admirable enough to be praised for itself. So clearly is its story expressed in paint, that it would be mere tautology to re-tell it in words. 'The Last Days of Edward VI.,' 'After Waterloo—Sauve qui peut,' 'No Surrender,' 'Bothwell,' and 'The Relief of Lucknow,' are among his best-known works. As Mr. Gow has chosen themes which at present are gaining new favour (his war-pictures are among the comparatively few which British painters have produced in recent years), it is probable that he has so far only begun to receive the applause which will be his portion.

2. *A War Despatch—At the Hôtel de Ville* (*Gow*).

THE QUARRY

By W. Y. Macgregor, R.S.W.

THIS noble landscape, one of the latest works of a painter who in many respects may be taken as a pioneer of the so-called 'Glasgow School,' may look austere in black and white. But in the actual work its colour is not less harmonious than is the dignity of the well-chosen scene. Very few fine landscapes keep their charm in photographic reproduction; in etching, where colour is avoided, form expressed by line to a large extent supplies the interest —'black and white' may carry no less beauty.

In Mr. W. Y. Macgregor's work, as in the landscapes of several artists often associated with him, Messrs. E. A. Walton, James Paterson, Macaulay Stevenson, W. Kennedy, Corsan Morton and Grosvenor Thomas (to pick a few at random), the object of each appears to be, not to give a literal topographical portrait of a particular place, but to take it as a theme for expressing certain emotions in colour and certain beautiful effects of light and atmosphere. The school they follow is allied to that of Corot and the men of Barbizon, to the Maris and other modern Dutchmen, and to the work of a few English painters, but only in so far that they never forget that the essentials of a painting are entirely distinct from those of a coloured photograph. Compared with these others, they are as a school less concerned with sentiment than with a fine pattern in colour, and a picture that is in itself a piece of decoration.

In this, 'The Quarry,' shown first at Edinburgh in 1897, and later in the same year at the New English Art Club, we have a typical example which does not lose all its beauty by translation, as some others would have done; hence its choice here, not merely for its intrinsic merit, but as a solitary representative of a notable class of modern landscape which cannot be fully illustrated in our space.

3. *The Quarry* (*Macgregor*).

THE PRODIGAL SON

By John M. Swan, A.R.A.

THAT Mr. Swan has carried the painting of animals nearer the realm of the highest art than any other British painter did before him is true enough. And he has done so with none of the sentimentality of one of the earlier schools, nor with a half-disguised appeal to sporting taste which distinguishes another. We believe his animals represent truly the wild beast in his lair; we know they are true to those that can be studied at the Zoological Gardens. Formerly camels and elephants and the rest portrayed by painters were mere conventions, hardly more lifelike than is an heraldic lion. But the bears and lions Mr. Swan shows us are as much the veritable beasts as if a camera had been employed: but—and there art comes in—depicted with a personal interpretation that is close upon mastery. Indeed, certain sketches by Mr. Swan, one feels, for their artistry, might take rank with the most famous life-sketches by old masters.

In this picture no effort has been made to secure Oriental local colour; it may represent an Eastern solitary place, the pigs may be unlike the English variety; both matters are of secondary importance. It is the clear presentation of the parable, which appeals far beyond geographical or theological limits, which arrests a spectator. The prodigal, bowed with remorse, is seated on the ground in the twilight, where scarlet poppies still keep a trace of brilliancy amid the fast-gathering gloom. Here is no theatrical effect, no ultra-sentimentality imparted to the human or the animal actors, but real sentiment and real feeling pervading the whole picture.

Certain other of Mr. Swan's more important paintings are—'Orpheus,' 'Lioness defending her Cubs,' 'Polar Bears Swimming,' and 'A Dead Hero.'

The picture—shown at the Royal Academy, 1889—was purchased for £700 by the Trustees of the Chantrey Bequest, by whose permission it is here reproduced from the original, now in the Tate Gallery.

4. *The Prodigal Son* (*Swan*).

VANITY FAIR

By J. E. Christie

THIS work, despite its title, is no pictured record of the Vanity Fair John Bunyan drew in words, but it is an allegorical representation of the Vanity of life. The crowd of young and old eagerly grasp after bubbles blown by Vanity, who is personified as a winged fairy standing on the platform of a booth at a fair, while Death with his scythe waits among the busy audience. It is typical of Mr. Christie's later manner, which in 'The Wheel of Fortune' (1897), finds its most recent expression. 'The Pied Piper of Hamelin,' 'The Red Fisherman,' and 'Suffer Little Children to come Unto Me' foreshadowed these pictured parables that give the artist an opportunity to introduce the children he loves to paint, not as mere rustics, but as *dramatis personæ* of some easily interpreted morality.

This painting was purchased for their permanent collection by the Corporation of Glasgow, who have kindly permitted its reproduction here.

5. *Vanity Fair* (*Christie*).

'SCOTLAND FOR EVER'

By Lady Butler

SINCE 1874, when Lady Butler (then Miss Elizabeth Thompson) made a sensational success with 'The Roll Call,' and followed it up in 1875 with her 'Quatre Bras,' her chief works have been 'Balaklava,' 'Inkerman,' 'Listed for the Connaught Rangers' (1879), 'The Remnants of an Army' (1879), 'Defence of Rorke's Drift,' 'Scotland for Ever,' 'After the Battle,' 'Tel-el-Kebir,' 'A Desert Grave' (1887), 'To the Front' (1889), 'Evicted' (1893), 'Halt on a Forced March' (1892), 'The Camel Corps' (1894), 'Dawn of Waterloo' (1895), and 'Steady the Drums and Fifes' (1897).

The picture here reproduced represents the Charge of the Scots Greys at Waterloo, on the afternoon of the 18th of June 1815, when two hundred of the 92nd Regiment charged a body of some two thousand of the enemy with the bayonet. Having pierced it, the Scots Greys rode in, and the united forces killed or made prisoners of every man. Although not provoked by this painting but by 'Quatre Bras,' Mr. Ruskin's eulogy of Miss Thompson's work deserves quoting. After first explaining his idea that what the public made such a fuss about *must* be good for nothing, he adds: 'But it is Amazon's work this, no doubt of it, and the finest Pre-Raphaelite picture of battle we have had, profoundly interesting, and showing all manner of illustrative and realistic faculty.' In a footnote you find that the picture is classed among the Pre-Raphaelites, because it 'depends first on her resolution to paint things as they really are, or were, and not as they might be poetically fancied to be.'

The picture belongs to the Corporation of Leeds, to whom it was presented by Colonel T. W. Harding. It is here included by arrangement with Messrs. Hildesheimer, the owners of the copyright.

6. '*Scotland for Ever!*' (*Lady Butler.*)

THE LAST MUSTER

By Professor Hubert Herkomer, r.a.

THE design for this picture first took shape as a drawing, published in *The Graphic*, and entitled 'Chelsea Pensioners in Church.' In January 1879 the painting itself was begun and finished in time for sending to the Royal Academy the same year, where it is said all the members of the jury of selection clapped their hands in approval when it was brought before them. It achieved immediate popularity, and a few years afterwards, at the Paris Exhibition, was one of the two English paintings for which the international jury bestowed medals.

'The Last Muster' is full of direct pathos, gained by no sentimental appeal to the hearts of Britons, but by a straightforward presentation of the bare facts of an everyday scene. For the incident of the dying man in the centre of the picture, whose arm is being touched by his neighbour, is so quietly introduced that it might easily be overlooked on first studying the picture. This incident gives point to the title, which otherwise would seem to be rather inappropriate. As a mass of red in the centre, with the empty building above, and the bare floor below, it defies the old canons of composition, and yet succeeds in making harmonious a peculiarly difficult combination of colour. In his last important work, 'The Guards' Cheer' (R.A. 1898), Professor Herkomer has paraphrased the same arrangement of colour with the same popular success. Probably this and 'The Chapel of the Charterhouse' will remain of all the artist's work the most popular, and take their place among the comparatively few pictures which, by the dignity of subject and strongly emotional appeal, survive the changes of fashion in taste.

The painting is the property of Sir Cuthbert Quilter, who has granted permission for its reproduction in this work.

7. *The Last Muster* (*Herkomer*).

FLIRTATION

By J. Seymour Lucas, R.A.

THE subject of this picture is of the slightest; indeed, deprived of its title, it would take a more than usually observant spectator to decide what it really represented. But regarded merely as a carefully accurate and a well-composed example of costume *genre*, it is not unworthy of its author, who more usually devotes himself to historic incident. 'The Armada in Sight,' a capital representation of Drake finishing his game of bowls at Plymouth Hoe, would have been more thoroughly characteristic, but circumstances prevented its reproduction here. Mr. Seymour Lucas has in many of his works displayed strong dramatic power, and with no great personality of style or novelty of execution is an honourable exponent of a certain class of work common to European art. That such *genre* at its worst is merely a dull record of hired models posed in the studio in borrowed costumes, should not discredit it when it is well conceived and well executed. It is essentially illustration—in colour—and as such has a distinct claim to be recognised.

The picture hangs in the Guildhall Gallery, and is reproduced by the courteous permission of the Curator.

Among Mr. Seymour Lucas's more important pictures are—'By Hook or by Crook,' 'For the King and Cause,' 'Intercepted Despatches,' 'An Ambuscade,' 'Gordon Riots,' 'The Armada in Sight,' 'Charles I. before Gloucester,' 'After Culloden,' 'From the Field of Sedgemoor,' 'Peter the Great at Deptford,' 'St. Paul's—the King's Visit to Mass,' 'The Surrender of Don Pedro de Valquez to Drake,' 'Louis XI.,' 'The Loving Cup,' 'Town Gallants,' 'The Toper,' 'Eloped,' 'The Call to Arms,' 'Le Dernier Passage de Guise,' and 'A Tale of the Spanish Main.'

8. *Flirtation* (*Lucas*).

A GOLDEN THREAD

By J. M. Strudwick

THIS picture, which bears as its motto

> 'Right true it is that these
> And all things else that under Heaven dwell,
> Are changed of Time,'

is very typical of the work of a painter who has remained far more faithful to many of the doctrines of the original Pre-Raphaelites than others far more generally recognised as typical supporters of the movement. It is a work comparatively small in size, and distinguished by the minute finish of its execution. The symbolism of its theme is expressed in an allegory, which needs some study on the part of the spectator to interpret its full significance. Indeed, beyond the general purpose to typify a human life by a thread which the Fates are spinning, it is possible the average person would never discover half that the painter has put down. Yet, with a clue to its meaning, the whole becomes clear, and many subtle touches will reveal themselves, all helping to enforce the theme. The colour and execution are admirably managed, and, as an instance of the symbolically decorative school of the nineteenth century carried to its logical conclusion, one could hardly find a more satisfactory example.

'Below, in a sort of cavern, we see the three Fates spinning the threads of human life. At their feet are spindles wound round with fibres half gold, half grey. The particular thread they are spinning is all of gold so far, for it is the life of the maiden in the upper portion of the picture. There we find Love piping at her door, and she hears music in the voice of her love, who is talking to her through the open window. But the years will change the gold thread to grey. Time, in a tower hard by, is tolling his bell, and the car of Love with its winged horses is waiting to bear him away.'

The painting, shown in the Royal Academy, 1885, was purchased for £315, 5s., under the terms of the Chantrey Bequest; it is now at the Tate Gallery, Millbank.

9. *A Golden Thread* (*Strudwick*).

OPHELIA

By John W. Waterhouse, A.R.A.

THIS poetic realisation of a character dear to painters is wellnigh as typical of the forces that influence the younger school to-day as Millais' 'Ophelia' was in 1852. Then Pre-Raphaelitism was as much 'in the air,' as decorative treatment has been for some years past. Mr. Waterhouse's art was first devoted to subjects that might have attracted Mr. Alma-Tadema; such as 'Consulting the Oracle,' or the 'Martyrdom of St. Eulalia.' But his Academic style changed with 'The Sirens' (in 1891). Since then 'Circe Invidiosa—Circe Poisoning the Sea' (R.A. 1892), 'La Belle Dame Sans Merci,' 'A Naiad,' and 'The Hamadryad' (R.A. 1893), 'The Lady of Shalott' and 'Ophelia' (R.A. 1894), 'St. Cecilia' (R.A. 1895), 'Pandora' (R.A. 1896), and 'Hylas and the Nymphs' (R.A. 1897), 'Mariana in the South' (New G. 1897), 'Flora and the Zephyrs' and 'Ariadne' (R.A. 1898) have found the artist true to his new love for brilliant masses of luminous pigments, and a certain key of colour that in 'Circe Invidiosa' approaches near stained glass or jewels, and in later works, notably in 'Ariadne,' is more akin to fine low-toned enamels. In short, Mr. Waterhouse has evolved a conventional treatment of his own, which, if at first it owed somewhat to the middle period of Sir Edward Burne-Jones, is now characterised by entirely distinct feeling. His types are not drawn from early Italian pictures; his costumes cannot be ascribed to any definite period. He does not attempt to make his background exactly like nature, nor to pose his models in studio light amid scenery painted in the open. His pictures are decorative panels of colour, less conventional than tapestry, less flat than if they were mural decoration, but all the same, not openings through a wall looking into the real world or the world of fancy, but panels self-complete with beauty of line, beauty of mass, and beauty of colour as colour, without the relation of any of these qualities to natural fact insisted upon. No living painter of late years has more influenced younger men; and his followers represent a sharp reaction against the grey-blue pictures of the 'plein air' school of France, the ultra-formal precision of the Academic school (wherein Leighton, Alma-Tadema, and Sir E. J. Poynter are chief), and the Monticelli influence or the manner of Mr. Whistler, both of which the Glasgow school have assimilated.

'Ophelia' is here reproduced by the kind permission of the artist.

10. *Ophelia* (*J. W. Waterhouse*).

THE WITCH

By the Hon. John Collier

THIS picture is quite typical of a painter who has been represented at the annual exhibitions of the Royal Academy and at the New, and other important galleries, for many years past. With evidence of training in French schools, and no great individuality of technique, there is alway prominent honest and consistent effort, albeit in ways approved and Academic. At times Mr. Collier has surprised his audience by touches of genuine power, and if his work is, as a whole, typical of Burlington House, and the more obviously Academic element therein, he is well in the line with some of its most honoured members, so that one would naturally add A.R.A. to his name, were not the official list—up to the date of writing this—silent in the matter.

'The Last Voyage of Henry Hudson,' bought by the Chantrey Bequest in 1881, is by no means of his best work, which includes 'Clytemnestra,' 'Circe,' 'Nomads,' 'An Incantation,' 'Lilith,' 'Hetty Sorrel,' 'The Death of Cleopatra,' 'Waiting for the Accused,' 'A Glass of Wine with Caesar Borgia,' 'A Decoy,' 'Death of Albine,' 'Pope Urban VI.,' 'The Whist Players,' 'Trouble,' and 'Lady Godiva,' and portraits of the late Chas. Darmer, Percy Huxley, Miss Julia Neilson, 'A Board of Directors,' and Lady Halle, all shown at the Royal Academy.

'The Witch' is here reproduced by kind permission of the artist.

11. *The Witch* (*Collier*).

DAWN

By Edward J. Gregory, r.a.

THIS admirable piece of 'society *genre*,' though painted at least a dozen years ago, shows no sign of age. Unluckily the same cannot be said of the faces in our otherwise excellent reproduction, which by some trick of photography have aged, so that they appear to represent a middle-aged couple instead of a pair of fairly young lovers on whom (as regards one at least) the secret has just dawned.

In the painting the cold grey light of morning creeping in below the Venetian blinds appears in acute contrast with the gas-light of the ball-room: there, also, the tired piano-player is more obviously weary, and as delighted with the dawn which comes to release him, as the lover is that it has riveted his fetters. Altogether the delicate little comedy is excellently well mounted and well played—that it is also well painted goes without saying, for it is one of its author's best works.

Mr. Gregory's first exhibited picture at the Academy of 1875 was a portrait. Among the most important subject-paintings which he has shown since are—'A Rehearsal' (Grosvenor Gallery 1882), 'Piccadilly,' 'Drawing Room,' 'Day' (R.A. 1883), 'Dawn' (*circa* 1883), 'Intruders' (R.A. 1884), 'Startled' and 'Marlow, Backwater' (Gros. 1884), 'Overtures for Peace' (R.A. 1885), 'When the Cat's Away' and 'Marooned' (R.A. 1887), 'Euterpe' (R.A. 1888), 'Family Butler' (R.A. 1890), 'Spoils of Opportunity' (R.A. 1893), 'Hide and Seek' (R.A. 1893), 'And Will he not Come Again' (R.A. 1895), 'Boulter's Lock' (R.A. 1897), 'First Act of a Comedy,' and 'Dreams of Prince Charming' (R.A. 1898), 'Sir Galahad,' 'Last Touches,' and many others, have been exhibited elsewhere, as Mr. Gregory has been an occasional exhibitor to the Royal Institute, as well as to the Grosvenor Gallery.

'Dawn' is here reproduced from the painting (last exhibited at the Victorian Exhibition, Earl's Court, 1897), by permission of the owner, Charles D. Galloway, Esq., Knutsford, Cheshire.

12. *Dawn* (*E. J. Gregory*).

THE MINISTER'S GARDEN

By Cecil G. Lawson

AN old-world garden looking over a fertile valley, the foreground full of flowers painted with great fidelity to nature—that is all which need be said of this picture, composed from studies made on a little hillside in the neighbourhood of Sandhurst.

Cecil Lawson has won the immortality conferred upon those who did well, but lived too brief a time to fulfil their great promise. Even in Lawson's short life—for he died aged thirty-one—he had to endure not a few Academic rebuffs; but in face of the list of his exhibited work, it would be absurd to assume that it was unappreciated during those fruitful twelve years. Belonging to a family of artists, married to an artist's daughter, herself a fellow-contributor to the galleries, Lawson lived chiefly among painters, and won not only their critical praise but their love. The old tag, 'Whom the gods love die young,' will come to memory when one thinks of Fred Walker, George Mason, A. Boyd Houghton, G. J. Pinwell, and last—and latest in date—Cecil Lawson. The splendid lines from Shelley's elegy for Keats:

> 'He is secure, and now can never mourn
> A heart grown cold, a head grown grey in vain,'

remind us that Death is often the crowning honour of Fate. It seems to have been so with Cecil Lawson; his name and his work have become part of the story of British paintings; his faults—if any—are forgotten; his exquisite perception of the beauty of nature, in London no less than in the country, is alone remembered.

His principal works are 'Cheyne Walk, Chelsea' (R.A. 1870), 'River in Rain' and 'Summer Evening' (R.A. 1871), 'A Lament' (R.A. 1872), 'A Pastoral in the Vale of Miefod' (R.A. 1873), 'The Hop Gardens of Kent' (R.A. 1876), 'View from Don Saltero's, Cheyne Walk, temp. 1770' (R.A. 1877), 'The Wet Moon, Old Battersea,' and 'An Autumn Sunrise' (R.A. 1878), 'The Minister's Garden,' 'Strayed,' and 'In the Valley' (Gros. 1878), 'Sundown,' 'Old Battersea —Moonlight' and 'A Wet Moon' (R.A. 1879), 'A Morning Mist,' ''Twixt Sun and Moon,' 'A Silver Mist,' 'A Golden Mist,' 'The Haunted Mill,' and 'The Morning After' (Gros. 1879), 'A Moonlight Pastoral' (R.A. 1880), 'August Moon' (now in the National Gallery), and 'The Voice of the Cuckoo' (Gros. 1880), 'The Pool, Barden Moors, Yorkshire' (R.A. 1881), 'In the Valley of Desolation, Wharfedale, Yorkshire.' 'The Wet Moon, Old Battersea' (Gros. 1881), 'Blackdown, Surrey,' 'Peach Blossom,' and 'The Doone Valley' (R.A. 1882), 'On the Road to Monaco,' 'September,' and 'The Storm Cloud' (Gros. 1882).

'The Minister's Garden' is reproduced here by kind permission of the Manchester Corporation, in whose collection it is.

13. *The Minister's Garden* (*Cecil Lawson*).

SMUGGLERS

By John R. Reid

OF this work, when it was exhibited at the Grosvenor Gallery, 1888, a well-known art critic said: 'Mr. Reid startled us with a romantic and dashing picture in rich reds, browns, and yellows, with a luminous white centre, Cornish smugglers, sixty years ago, which among its many admirable attributes did not number that of realism.' Crowded with figures and aglow with colour, it is an impressive canvas, having something akin to the work of the Glasgow school, with whom, however, Scotsman though he is, Mr. Reid has never been coupled.

Among the most important of Mr. J. R. Reid's pictures are—'The Press Gang' and 'Forbidden Ground' (R.A. 1878), 'The Village Belle' and 'Toil and Pleasure' (R.A. 1879, purchased by the Chantrey Trustees, and now in the Tate Gallery), 'Mary, the Maid of the Inn' (R.A. 1880), 'Peace and War' (R.A. 1881), 'Leaving the Old Home,' 'Homeless and Homewards,' and 'Dead' (R.A. 1882), 'A Spill' (R.A. 1883), 'The Yarn' (Gros. 1883), 'An Ugly Customer' (R.A. 1884, bought for the National Museum, Munich), 'The Rival Grandfathers' (Gros. 1884, now in the permanent collection, Liverpool), 'The Fatherless' (R.A. 1885), 'The Mermaid' and 'Seedtime—Cornwall' (Gros. 1885), 'The Shipwreck' (R.A. 1886), 'A Calm Evening' (Gros. 1886), 'The Orphan,' 'After the Storm,' and 'The Darling' (Gros. 1887), 'The Fisherman's Haven' (Gros. 1888), 'The Gamekeeper,' 'Longshore Farm,' and 'Mussel Gatherers' (Gros. 1889), 'The Young Squire' (R.A. 1890), 'A Trial Trip,' 'The Coastguards' Garden,' 'A Busy Quay,' and 'Washing Day' (Gros. 1890), 'Pippins,' 'A Small Aquarium,' and 'The Narrow Path' (N.G. 1891), 'When all was Young,' 'Wives and Mithers,' and 'A Wee Fishwife' (R.A. 1891), 'Fisher Folk—Cornwall' and 'The Mate of the *Mermaid*'s Wedding' (R.A. 1892), 'Seedtime' and 'The Crabber's Cove' (N.G. 1892), 'Poor are the Friends of the Poor' (R.A. 1893), 'A-Hunting we will Go' (R.A. 1894), 'The Orphans' (N.G. 1894), 'The Old Showman' and 'The Blind Fiddler' (R.A. 1895), 'The Boar Hunt' (N.G. 1895), 'Waiting for the Ferryman' and 'Tinkers' (R.A. 1896), 'The Old Mill Stream' and 'Jubilee Rejoicings' (R.A. 1897).

'Smugglers' is reproduced by kind permission of the artist.

14. *Smugglers* (*J. R. Reid*).

THE SPANISH ARMADA

By William L. Wyllie, a.r.a.

THAT Mr. Wyllie has captured two publics by his art is both true and unusual, for of few other marine painters could as much be said truly. As a rule, painters prefer quite simple schemes of river, sea, and sky, and the public requires a good deal of hymn-book sentimentality added to a transcript from Nature, if it be only in the title, before they love it well. As 'The Spanish Armada,' here reproduced, shows clearly, even in black and white, his aim is for realistic atmosphere, light and movement, combined with fine sense of composition.

Mr. Wyllie's painting of the Thames below bridge, 'Toil, Glitter, Grime, and Wealth on a Flowing Tide' (R.A. 1883), which was purchased by the Chantrey Bequest, established his popularity. He also enjoyed the honour—although it is possibly not unique—of being elected an Associate of the Academy (in 1888) just after *all* his contributions had been 'chucked,' and he was literally, and for that year only, an outsider. It is trifles of this sort which endear the Academy to friends and foes alike, and lighten its grim record with a rare touch of humour.

In 1868 he first exhibited, at the age of seventeen, and soon after won the Turner Medal for 'A Wreck.' In 1882 came 'Our River' (now in the New South Wales Gallery), and since then 'Rochester River,' 'The Phantom Ship,' 'The Homeward Bound Pennant,' 'Davy Jones's Locker,' 'The Bride of a Titan,' and a long list of more or less important pictures down to 'The Winding Medway,' 'Bavry Dock,' 'The Liner's Escort' in 1897, and 'The Harbour Bar, *Goliath* and the *Briton* in the Solent' (1898).

The painting is here reproduced by the artist's permission.

15. *The Spanish Armada* (*Wyllie*).

EVE

By T. Millie Dow, R.W.S.

THIS triptych of Eve plucking the apple, flanked by figures of angelic beings, is characteristic of one mood of the painter, where he loves to depict half allegoric-romantic figures set in landscape; as one finds them in 'The Herald of Spring,' a trumpeter standing on a headland with wild swans filling the sky behind; or in 'The Kelpie,' a seated figure in the shadow of rocks above the pool at the foot of a waterfall; or in 'The Enchanted Wood,' where a nymph with her wand casts a glamour over the still woodland by the silent moonlit sea. Delicate colour and a decorative arrangement of naturalistic landscape are especially typical of his art. Indeed a certain study of fruit-trees in blossom against a blue sky supplies the key-note of his palette, and may be trusted to suggest the refined charm which distinguishes all he does.

'Eve' is reproduced here by the kind permission of the artist.

16. *Eve* (*Dow*).

THE CONFESSIONAL

By E. Blair Leighton

THE story this picture tells needs no interpretation in words: the jealous husband, who has overheard his wife's confession, and stabbed the priest to the heart, is the subject of many an old legend. It more nearly approaches melodrama than is common with the artist, who selects, as a rule, less gruesome themes which offer an excuse for old-world costume and an easily read anecdote. The very names of some, 'A Flaw in the Title,' 'How Lisa loved the King,' 'The Dying Copernicus,' 'A Call to Arms,' 'A Proclamation,' 'Launched in Life,' 'Next Door Neighbours,' 'Waiting for the Coach,' 'The New Governess,' 'Two Things,' suggest at once some reason for the popularity which they have gained.

To place Mr. E. Blair Leighton's work in a class to which it makes no pretence to belong, or to contrast it with the masterpieces of the past, or even of the present, would be to do it injustice. It is the pictorial equivalent of light literature, of *belles lettres*, of graceful novels and *vers de société*, of much that is charming of its kind, if by its very nature somewhat ephemeral.

The painting is here reproduced by kind permission of Lieut.-Col. John A. Bindley.

17. *The Confessional* (*Blair Leighton*).

THE WIZARD

By Thomas C. Gotch

THIS excellent piece of *genre* represents the painter's manner before he left Newlyn fisher-folk to devote his brush to the half-symbolic, half-decorative themes which have attracted him during the last few years. By the placard on the wall the scene appears to be laid in Italy, and represents the performance of a travelling conjurer delighting a rustic audience by his legerdemain. During what it is convenient to distinguish as his Newlyn period (although he still lives there, so that it is only retrospective concerning his manner and themes) Mr. Gotch exhibited at the New English Art Club 'Destiny' (1886), 'Good-bye' (1887), 'An Ungrateful Gift' (1888), and at the Royal Academy ''Twixt Life and Death' (1890). His late manner is represented by 'My Crown and Sceptre' (1892), 'A Golden Dream' (1893), 'The Child Enthroned' (1894), 'The Child in the World' 'Death the Bride' (1895), 'Alleluia' (purchased by the Chantrey Bequest, 1896), 'The Heir to all Ages' (1897), and 'The Awakening' (R.A. 1898).

In ''Twixt Life and Death' we have a typical picture of Newlyn fisher-folks; in 'The Child Enthroned' a fair-haired girl seated on a throne, which, in its symbolic arrangement amid accessories of embroidered hangings, rich gold enamelled robes and marble pavements, recalls an early Italian picture. With 'Death the Bride' (a veiled figure among poppies) there is still a trace of his earlier manner, absent from 'Alleluia' and 'The Heir to all Ages,' where we find children conventionally disposed amid gorgeous surroundings. 'Admirable decorations, full of healthy invention, and hitting happily the safe middle corner between fantasy and literal reality,' a recent critic has styled them. That they are wholly individual and personal is not their least charm; that their allegory is not always quite easily interpreted may also be true. It is not given to all painters to utter dark sayings upon a harp—in an obvious way; possibly to complain of symbolism being over subtle is but to confess a lack of nimble wit in its interpretation.

'The Wizard' is here reproduced by kind permission of the artist.

18. *The Wizard* (*Gotch*).

A FISH SALE ON A CORNISH BEACH

By Stanhope A. Forbes, A.R.A.

(*Frontispiece*)

HERE is a picture which marks an epoch in British painting; for it may be regarded not merely as the first picture formally recognised as 'of the Newlyn School,' but as the first important uncompromising 'plein air' picture which obtained wide recognition that had until then been hung in the Royal Academy. Of its kind it is by way of being a masterpiece. As Mr. Walter Langley had done good work in this mood still earlier, so the members of the Newlyn School have done many pictures since this, in 1885, first called general attention to them; yet it is safe to say that none of these sojourners in the Cornish fishing-village, not even Mr. Stanhope Forbes himself, has surpassed this.

When it was but lately shown at the Guildhall it still held its own—no longer a novelty, for its characteristic manner has found many competent disciples—it still kept its amazing charm. To English art-students of the time it came as a revelation of French methods so well acclimatised that they were presented as veritably British work. Since that day the 'plein air' picture has been common enough; indeed, the newer revolt against its naturalistic presentation of facts has already been accomplished. For one such work to-day you will find a dozen influenced by the romanticists either of Barbizon or Holland.

The aim of the school Mr. Forbes may be said to have started with this picture is to present in colour the literal aspect of things seen, much as a camera reproduces them in monochrome. In less skilful hands the method has become more than a trifle wearisome, but Mr. Stanhope Forbes remains true to his ideal; as he was the Newlyn School before Newlyn, so he is still the Newlyn School when many of his colleagues have discarded its traditions.

This painting is in the fine collection of Mr. J. J. Brown of Reigate, by whose kind permission it is here (for the first time adequately) reproduced.

MAIWAND—SAVING THE GUNS

By R. Caton Woodville

BATTLE themes, until lately, found few exponents among British painters, nor were they greatly cared for by the British public. Since the great success of Miss Thomson (Lady Butler) with the 'Roll Call,' a few others have essayed pictures of war, and among these, an easy first, stands Mr. R. Caton Woodville, who, since he showed his first picture, 'Before Leuthen, Dec. 3, 1757,' at the Royal Academy, 1879, has rarely depicted peaceful subjects—the most notable exception being his 'Marriage of H.R.H. The Princess Beatrice' (R.A. 1881)—a royal commission. Among his most important works are 'Blenheim, Aug. 13, 1794' (R.A. 1880), 'Candahar' (R.A. 1881), 'The Guard at Tel-el-kebir' (1884), 'In Vain; return of Sir Herbert Stewart' (1886), 'The Last March of Sir Herbert Stewart' (R.A. 1888), 'The Brains of the Army' (1889), 'Badajos, 1812' (R.A. 1894), 'The Charge of the Light Brigade' (R.A. 1895), 'The Relief of Lucknow' (R.A. 1896), 'Fuentes de Onoro, May 5, 1811' (R.A. 1897), and '1815, Napoleon's Old Guards at Waterloo,' 'Jameson's Last Stand at the Battle of Doornkop, Jan. 1896,' and the commemoration Jubilee picture 'Queen and Empire,' exhibited elsewhere.

With fine sense of dramatic statement, accurate knowledge of uniforms, and a very efficient method of composition, Mr. R. Caton Woodville is a notable power who at present ranks almost with Rudyard Kipling in awakening a sense of imperial responsibility in stay-at-home Britons. Hence the enormous popularity of his work. Its reflection of the spirit of the time marks him as a very representative British painter of the late nineteenth century, although he stands nearly alone in his devotion to battle subjects, Mr. Ernest Crofts, Mr. A. C. Gow, and Mr. Stanley Berkeley being almost the only other recruits to its ranks.

'Maiwand—Saving the Guns' was exhibited at the Academy Exhibition, 1882.

20. *Maiwand—Saving the Guns* (*Woodville*).

(*By Permission of the Corporation of Liverpool.*)

CARNATION, LILY, LILY, ROSE

By John Singer Sargent, R.A.

WHEN this exquisite picture was on the walls of Burlington House in 1887, not a few visitors who believed themselves well informed concerning modern art passed it by with a smile of contemptuous toleration, or even openly attacked it. Ten years after, its ideal is accepted by all, and it is held to be one of the few purchases of the Chantrey Bequest Committee which atone for their undue patronage of the commonplace. The title is sufficient to show that it is not intended as a painted anecdote: it is a study of the beauty of children, the beauty of flowers, and, above all, the beauty of various lights at a special hour, almost a special moment. The average Academic landscape of but a few years before was apparently painted in a land where it was always afternoon; then it was the custom of the hard-working landscape painter to plod on at his canvas from morn till dewy eve, careless of the shifting mirage of sky and sunshine, that perchance had changed the aspect of his subject in endless variations.

As the 'Primavera' of Botticelli, the 'Las Meninas' of Velasquez, the 'Jumping Horse' of Constable might each serve to represent not merely a single painter but an epoch, so this canvas might be instanced as a notable solution of the problem of contrasted lights in the open air, which has been the peculiar study of the moderns. There is no one familiar with the gardens of the various exhibitions but has delighted, whether ignorantly or with full appreciation, at the peculiar, beautiful effects of artificial light they presented; where after sunset, against the sky, still a splendid azure, electric lights, jets of gas, Japanese lanterns and oil-lamps, were as a jewelled firmament not less lovely than the stars on a frosty night, but infinitely more varied in colour. The nineteenth century, with its constant reference to the camera, has added many terrors to art; but its new marvels in light may be set against them. Sargent has here, with common pigment, come near the impossible; for as you look at his canvas it is difficult to realise that he has not depicted actual light. Of old, a strong effect of sunshine, or artificial illumination, implied dark shadow. In many a Rembrandt or Dutch night-piece all other detail is obscured so that the one portion in full light should glow from the canvas. Here the shadows are full of light, the 'tone values' are perfect, and yet the Japanese lanterns are ablaze, and the flowers keep their colours. The lovely picture is at once a thing of beauty and a triumphant scientific achievement—a picture that may fairly represent nearly all the new facts which art has expressed in the late nineteenth century.

It was bought for £700—a price that future collectors will read with envy, by the Trustees of the Chantrey Bequest, and is now in the Tate Gallery.

21. '*Carnation, Lily, Lily, Rose*' (*Sargent*).

A SUMMER'S DAY

By William Stott, of Oldham

OF Mr. William Stott's 'La Baignade,' a picture of boys bathing from a punt, which received a medal at the Salon of 1882, no less a critic than Mr. R. A. M. Stevenson has spoken in warmest eulogy, and analysed its rare beauty in a most delightful passage for which space alone forbids quotation. But unfortunately it is a picture impossible to reproduce satisfactorily by photographic methods, therefore a no less typical work, conceived in quite another spirit, has been selected. It is a painting of blue summer sky, smooth clean sand, and three boys, whose bodies furnish three notes of sunlight in flesh-colour, ivory pearl-tone, rose, and grey. Its exquisite truth of colour, and the marvellous reality of its atmosphere and light, will always keep it memorable. Yet, excellently as it represents the artist's second manner, it fails to suggest his present style, where, in place of the long, flat sweeps of meadow or sea-shore he once loved, he now makes elaborate patterns of leaves and flowers, half revealing, half hiding, a nude form. In quite a different mood, again, are some wonderful transcripts of Alpine peaks, with snow under starlight crisp and luminous, which revealed the painter in a new mood, and added a new subject to art when the first example was exhibited at the New English Art Club, during its sojourn in Humphrey's Mansions.

Of painters of his own rank, Mr. William Stott is perhaps the least known to the general public, partly because the Academy has rarely hung his work as well as other galleries have; hence, to find a record of his remarkable achievements, we turn rather to the catalogues of the Salon (Champs Elysées, Paris), where he has been an honoured exhibitor for years past. Among his chief works are—

'Tricoteuse,' and 'Rêve du Midi' (Salon, 1881), 'La Baignade' (Salon, 1882), 'Return from Fishing' (R.A. 1882), 'Kiss-in-the-Ring,' 'Ronde d'Enfants,' and 'Grandfather's Workshop' (Salon, 1883), 'The Two Sisters' (Salon, 1884), 'Portraits of my Father and Mother,' 'By the Fireside,' and 'Moonrise' (Salon, 1885), 'A Summer's Day' (Salon, 1886), 'The Amethyst Cloud,' 'Jung-Frau' (New Eng. Art Club, 1890), 'The Bathing-place' (R.A. 1891), 'The Eiger' (New Gallery, 1891), 'The Ferry' (R.A. 1893), 'Iseult,' 'Pasturage by Sandhills,' and 'Summer Moonlight' (Grafton Gallery, 1893), 'The White Mountain' and 'A Nymph' (Grafton Gallery, 1894), 'The Awakening of the Spirit of the Rose' and 'Faerie Wood' (R.A. 1894), 'Endymion' (Salon, 1895), 'Morning in the Alps' and Ophelia' (R.A. 1895), 'Memory of an Island' and 'Idlers' (R.A. 1896), 'The Happy Valley' and 'Autumn' (R A. 1898), 'Diana, Twilight and Dawn,' and 'Venus born of Sea-foam.'

Some of the above, and many others not mentioned, have been seen at special exhibitions of Mr. Stott's work, at Durand Ruel's Gallery in Paris, and the Goupil Gallery, London, May 1896.

22. *A Summer's Day* (*Stott of Oldham*).

A HOPELESS DAWN

By Frank Bramley, A.R.A.

ONE would have imagined that if ever a picture told its story unmistakably it must be this one. The young wife who has watched the whole night for the return of her fisher-husband and now crouches in despair by her mother's knee, the untouched supper, laid out the evening before, the candle flickering out in its socket, and the tossing sea visible through the open window, all bear mute witness to the too familiar fate of those whose business it is to go down to the sea in ships. Yet when it was first exhibited a famous critic in an ultra-popular paper misread the whole subject, and described it as two poor women weary of the struggle for existence, facing another hopeless day in a London garret.

The Trustees of the Chantrey Bequest evidently did not misunderstand its intent; for it was purchased from the Academy of 1888, and no doubt did much to make Mr. Bramley's election sure. Since that date he has shown many excellent pictures, one especially ('Saved,' 1889), notably for its effect of contrasted daylight and firelight, 'After Fifty Years' (R.A. 1893), 'Evening,' 'Autumn,' and 'By the Light of the Fire' (R.A. 1894), 'Sleep' (R.A. 1895), 'While there is Life there is Hope' (R.A. 1896), 'Buttercups' (R.A. 1897), and 'A Dalesman's Clipping' (R.A. 1898). Mr. Bramley, for some time resident at Newlyn, and a notable member of the Newlyn School, remains true to its best traditions, and still preserves the feeling for 'values,' and the subtle effects of conflicting lights, which are part of its creed.

'A Hopeless Dawn,' purchased for £450, is reproduced by kind permission of the Chantrey Bequest Trustees from the original now in the Tate Gallery.

23. *A Hopeless Dawn* (*Bramley*).

THE BRIDGE AT GREZ

By John Lavery, R.S.A.

EVEN in black and white this notable example of the work of a notable painter keeps some of its charm. But those who know the original, with its wonderful reach of water under the shadow of high trees, flecked by rays of sunlight trickling here and there through the branches, will readily admit that few more delightful impressions of summer in the open air have ever hung on the Academy walls. Before being seen in London it won a medal at the Paris International Exhibition. It was preceded by 'A Tennis Party,' shown at the Academy in 1887, at Paris in 1888, and afterwards at Munich, where it was purchased for the National Pinakothek. Later followed 'Ariadne' (a nude figure by the sea), the official painting of 'The State Visit of Her Majesty to the Glasgow Exhibition,' 'Dawn,' '14th May 1568,' and 'Croquet.' Since that time Mr. Lavery has almost entirely devoted himself to portraits, of which that of Mr. Cunninghame-Graham is perhaps the best known, although a series of charming portraits of fair women, exhibited in Glasgow a few years since, would alone place him very high in the ranks of British portrait-painters.

Since 1883, when his 'Les Deux Pecheurs' was hung on the line at the Champs Elysées and purchased by a Parisian sculptor, Mr. Lavery has followed success by success. Indeed there are very few British painters who have received such instant recognition from continental critics of the first rank. At present, owing to the fact that many of his works have never been seen in London galleries, it is possible that the general public, even that portion which frequents picture-shows, has yet to realise how important a place in Art the young Scotsman already occupies. While influenced, in his portraits especially, by Mr. Whistler, he is always himself—a painter whose great mastery of technique is accompanied by 'tender melting' colour and an admirably distinguished sense of composition.

'The Bridge at Grez' is now at the Carnegie Gallery, Pittsburg, U.S.A., whence it is reproduced by permission.

24. *The Bridge at Grez* (*Lavery*).

THE MAN WITH A SCYTHE

By H. H. La Thangue, A.R.A.

ALTHOUGH one of the newest recruits to the ranks of the Royal Academy, the career of Mr. La Thangue has been followed with interest by the critics and by the public for years past. A pupil of the Royal Academy Schools, and afterwards of the École Nationale des Beaux Arts, Paris, he combines French technique with British sentiment, and does so, moreover, with individual power and a very personal insight. As a rule problems of light, both artificial and natural, have attracted him more than sentiment or anecdote.

The painting here reproduced has more didactic meaning than he usually permits himself. The reference to the 'Reaper and the Flowers' is not forced (as indeed it ought not to be), for the man with the scythe is not Death, nor a conscious monitor of the visitor who is to fetch away the sick child, placed outside the cottage door to catch the warm sunset rays. The painter's purpose is far too much concerned with the beauty of 'things seen' to worry about trifles. Here are no lilies with broken stalks, no thousand and one symbols to reiterate its subject; for its beauty lies not in its sentiment—not in the grace of the sleeping child, nor in the anxious mother's face,—but in the peaceful effect of a summer evening in the country, with its very atmosphere brought on to the canvas.

Mr. H. La Thangue has exhibited among others—'A Mission to Seamen' (R.A. 1891), 'By the Water,' 'A Sussex Peasant,' 'After the Gale' (R.A. 1892), 'Punch,' 'Gathering Wool' (R.A. 1893), 'By the Duck-pond,' 'Some People,' 'The Blind Girl' (R.A. 1894), 'Last Furrow' and 'Cleaning the Orchard' (R.A. 1895), 'In a Cottage Garden,' 'A Little Holiday,' 'The Man with a Scythe' (R.A. 1896), 'Summer Morning,' 'Travellers,' 'Gleaners' (R.A. 1897), and 'A Sussex Cider Press,' 'Harvesters at Supper' 'Nightfall,' and 'Bracken' (R.A. 1898). He has also shown work at the New English Art Club; and at the New Gallery—in 1888, 'The Yeoman'; in 1889, two 'Studies by Lamplight'; in 1890, 'A Boy Fishing' and 'Leaving Home'; in 1892, 'Nightfall in the Daphinées,' 'In the Orchard,' and 'Cuckoo Lambs'; in 1894, 'Watering the Cows' and 'The Woodman'; in 1895, 'Study by Lamplight' and 'In a Cottage at Nightfall'; in 1896, 'In a Shepherd's Hut' and 'Gathering Watercress'; in 1897, 'An Autumn Morning.'

This painting, exhibited at the Academy in 1896, was purchased for £500 by the Trustees of the Chantrey Bequest, and is here reproduced from the original in the Tate Gallery by their kind permission.

25. *The Man with a Scythe (La Thangue).*

THE HEALTH OF THE BRIDE

By Stanhope A. Forbes, A.R.A.

AS the 'Fish Sale on the Beach' may be regarded as Mr. Stanhope Forbes's most typical open-air picture, so is this admirable piece of *genre* equally characteristic of his interiors, although it deals only with common daylight, and is not concerned with the problems of conflicting illumination seen in 'Forging the Anchor' and 'The Smithy.' Preceded by 'The Fish Sale,' 'Off to the Fishing-Ground,' 'Their Ever-shifting Home,' 'The Village Philharmonic,' 'By Order of the Court,' and 'Palmistry,' it marks the full level of accomplishment which the artist may be said to have sustained since. For the school of painting acclimatised at Newlyn has a distinct limit, beyond which it seems to have no further scope in which to develop, and no new surprises to offer.

In 'The Health of the Bride' (R.A. 1889) the record of a village festivity is put before the spectator as simple, unalloyed fact; no picturesque but unreal studio properties intrude. It is as real as if it were a reflection in a mirror caught by some trick of science and kept immovable. The textures are as carefully studied as the types of character; the composition, well managed as it is, never clashes with fact. The attention of every actor is kept well within the frame; no one is posed as in a tableau on the stage; and realism is obtained by most excellent technique, pleasant colour, and masterly treatment of light, which is natural, and no way modified to suit conventional precedent.

In short, it has all the virtues of the 'plein-air' school, and shows English rustic *genre* advanced many stages beyond its predecessors towards truth. Here it is not needful to inquire into the comparative importance of the whole question Naturalists *versus* Romanticists, the subject of an eternal difference of opinion that no amount of argument will ever reconcile.

The same year saw 'The Bridge' at the New English Art Club. Since then Mr. Stanhope Forbes's most important works are 'The Salvation Army,' 'Forging the Anchor,' 'The Lighthouse,' 'The Quarry Team,' 'Christmas Eve,' 'October,' and 'The Letter.'

The picture is here reproduced from the original in the collection given (with the Millbank Gallery) to the Nation by Sir Henry Tate, Bart., of Streatham.

26. *The Health of the Bride* (*Stanhope Forbes*).

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ALL HANDS TO THE PUMP

By Henry Scott Tuke

MR. TUKE has explained that he does not wish to be regarded as a marine painter, but rather as a painter of the nude in the open air. Yet 'The First Boat In,' 'All Hands to the Pump,' 'Euchre,' 'A Fo'c'stle Yarn,' 'Land in Sight,' and 'An Idyll of the Sea,' are all nautical to the last degree; and his pictures wherein the nude is the chief motive—'The Bathers,' 'A Summer's Day,' 'The Swimmer's Pool,' 'August Blue,' 'Leander,' 'Perseus and Andromeda,' all show more or less of the sea and the seashore.

'All Hands to the Pump' was painted on an old brigantine moored in Falmouth Harbour, whereon Mr. Tuke had his studio for many years. 'August Blue,' his second Chantrey picture, was painted from his new studio-yacht also at Falmouth. Thus we cannot but feel Mr. Tuke's sailors and seas are peculiarly well understood, for he lives and works among them always.

It would be waste of time to describe 'All Hands to the Pump' here: it tells its own story, and tells it with irresistible veracity. Mr. Tuke belongs to that school of painters who have brought from their Paris training one lasting rule:—to paint nothing from memory or imagination, but from the model, be it sentient or inanimate. Yet it would be grossly unfair to a singularly fine colourist and technician to conclude that he merely retains on his canvas what a mirror might reflect. 'August Blue' is a superb translation of sunlight over blue sea, bluer by contrast with the ivory bodies of the bathers in the foreground, and the white ships in the opalescent haze beyond. Few painters to-day have won greater approval from their fellow-artists, and in Mr. Tuke's case popular applause has been added.

Both 'August Blue,' purchased in 1894 for five hundred guineas, and 'All Hands to the Pump,' purchased in 1889 for £420, are now in the Tate Gallery, whence this latter is reproduced by permission of the Trustees of the Chantrey Bequest.

27. *All Hands to the Pumps* (*Henry Scott Tuke*).

THE SNAKE CHARMERS

By Arthur Melville, A.R.S.A.

MR. ARTHUR MELVILLE, whom Mr. Richard Müther places first of 'the Glasgow boys,' is not included in Mr. David Martin's monograph on the Glasgow School, possibly because, although he influenced its first years so notably, he has never formally associated himself with it nor lived in Glasgow. This apparent contradiction is one more proof that to regard a school as a body bound together more by the accident of locality than by similarity of method or purpose, is apt to mislead people. Certainly Mr. Arthur Melville has nothing to gain or lose by exclusion. He has found a distinctly individual manner of rendering his impressions of brilliant sunshine and picturesque aspects of nature, as we see from his earlier picture of 'The Snake Charmers,' or in his latest and more advanced work, such as the portrait of 'Mrs. Graham Robertson,' or his Venice water-colours, at the Old Water-Colour Society (1898), which owe little to the work of any other painter. Seen in its gallery, Mr. Melville's pictures seem to belong to another epoch; and the wonder why a painter so entirely opposed to the chance ideal of the Society was elected a member is provoked anew by every visit. It has been said that he solves problems of colour which seem barbaric—which the Japanese alone had previously solved in equally tasteful manner. But if his works suggest the gaiety of a colour print, that is the only Japanese quality they possess; they are distinctly European in other respects, and have no exact parallel in any other school, East or West. If, however, he himself has been but slightly influenced by Fortuny and a few others, it would be easy to make a somewhat formidable list of distinguished younger painters whose present style is due almost entirely to his personal influence.

'The Snake Charmers' is here reproduced by kind permission of Sir James Bell, Lord Provost of Glasgow.

28. *The Snake Charmers* (*Melville*).

AN IDYLL

By Maurice Greiffenhagen

THIS painting has been called 'the best English picture of the last ten years'; and if to put forward such a claim for it is unwise, as it provokes superfluous comparisons, yet that it is 'one of the best,' using the phrase in its most restricted sense, most critics would grant.

It was shown at the Academy of 1891, and at once established firmly the reputation of a young painter who had left a brilliant record in the Academy schools, from his entrance at the age of sixteen (during which time he was a constant contributor to *Judy*, and other illustrated periodicals), until with 'Hamlet and Ophelia' he came second in the list for the Gold Medal and Travelling Scholarship, and a second which many whose opinion is worth regarding felt deserved at least to be bracketed with the first.

Asked to describe the meaning of this picture, Mr. Greiffenhagen is reported to have said: 'I wanted to paint a young man and maiden embracing in the fields, with the sentiment of youth and of nature about them. That is all.' The picture is much lighter in colour than the reproduction suggests, the scarlet poppies, which here seem blots, tell out against a green, lush meadow, with peeps of the blue sky beyond. It is full of summer, full of passion, a work which is a lasting addition to British masterpieces.

Mr. Greiffenhagen, although a regular exhibitor at the Royal Academy, has been peculiarly unfortunate in the hanging of several of his most important pictures, especially in the very fine 'Judgment of Paris' in 1896. His record there runs—'Sweet Lips Murmuring' (R.A. 1884), 'If we stay down here much longer, really, people will be talking' (R.A. 1890), 'Lilies' (1893), 'Eve' (1893), 'The Mermaid' (1895), 'The Judgment of Paris' (1896), 'Evensong' (1897), besides many portraits, of which perhaps the most notable is 'H. Rider Haggard, Esq.' (1897).

Mr. Greiffenhagen was one of the original members of the New English Art Club, and contributed some important pictures to its exhibitions, including 'Laertes and Ophelia,' at its first show at the Marlborough Gallery.

29. *An Idyll* (*Greiffenhagen*).

(*By Permission of the Corporation of Liverpool.*)

CHANGING PASTURES

By Edward Stott

MR. EDWARD STOTT is emphatically a painter's painter; no layman can hope to rival the keen appreciation which fellow-workers bestow on his canvases. A frequent contributor to the New English Art Club and the New Gallery, and often represented at the Royal Academy, it is yet possible that his refined and purely sensitive work may be practically unknown to the general public. Its colour is always charged with the spirit of the time of day he depicts, whether it be moon-rise or early morning, a village street at sunset, or bathers by a shady pool at midday; in each a spectator feels the peculiar glamour of the light which is reflected from his canvas.

As a rule, his subjects are of the simplest, and the value of his work lies wholly in its exquisitely selected record of the beauties of the motive he has chosen, never in its anecdote or in an obvious sentiment. It would be out of place here to discuss his brushwork technically, or to estimate his importance compared with his fellows; but no reasonable person can doubt that his pictures are destined to be eagerly sought after by collectors, and his contributions to English landscape valued as but few have been valued. One fancies that a peculiarly intimate immortality is in store for his work; not the reputation which is maintained by huge canvases in great national collections, but the sort that gives each owner in turn a new thrill of delight, and pleases generation after generation of those who delight in unaffected and lovely impressions of nature.

The following works of Mr. Stott have been shown at the New Gallery:—In 1888, 'Trees Old and Young Sprouting, a Shady Boon for Simple Sheep' and 'Homewards'; in 1889, 'Nature's Mirror,' 'The Sheep Pool,' and 'Snow on the Hills'; in 1890, 'Harrowing,' 'On a Bright Spring Morning,' and 'Starlight'; in 1891, 'A Peaceful Evening,' 'A Frosty Morning,' and 'The Horse Pond'; in 1892, 'Gleaners,' 'In an Orchard,' 'Ploughing in Early Spring'; in 1893, 'The Labourer's Cottage,' 'Changing Pastures,' and 'April'; in 1894, 'The Village Street,' 'A Summer Evening,' and 'The White Cow'; in 1895, 'The Landing-Place,' 'Late Evening,' and 'Noonday'; in 1896, 'The Old Gate,' and 'The Village Inn.' To this list should be added, 'A French Garden' (R.A. 1883), 'Marie' (R.A. 1884), 'Bathers' (R.A. 1890), 'Home by the Ferry' and 'Snowstorm' (R.A. 1891), 'Red Roses' (R.A. 1892), 'Black Horse and Ploughboy' (R.A. 1896), 'Sunday Night' (R.A. 1897).

'Changing Pastures' is given here by permission of the owner, John Maddocks, Esq., Heaton, Bradford.

30. *Changing Pastures* (*Edward Stott*).

DOUBT

By Henrietta Rae (Mrs. Ernest Normand)

THE rapid advance of women in the making of pictures was evident in the representative selection of works by lady-artists contributed to the Victorian Exhibition at Earl's Court, 1897.

'Doubt,' and others by the same hand, were among the most notable in the galleries. It is not the most important of the author's works; 'Psyche at the Throne of Venus' (R.A. 1894) would probably take that place. Nor is it wholly typical, as the themes of the majority of the artist's paintings are drawn from classical mythology, and deal with the nude. But it serves to show her accomplished handling, and it is in certain respects no less satisfactory than many others of greater ambition.

Mrs. Normand first exhibited at the Academy of 1880 with 'Chloe,' followed by 'Miriam' (1883), 'Launcelot' and 'Elaine' (1884), 'Ariadne' (1885), 'A Naiad' (1886), 'Eurydice' (1886), 'Zepherus and Flora' (1888), 'Death of Procris' (1889), 'Ophelia' (1890), 'La Cigale' (1891), 'Flowers Plucked and Cast Aside' (1892), 'Mariana' (1893), 'Apollo and Daphne' (1895), 'Summer' (1896), 'Isabella' (1897), besides others shown at the New Gallery and elsewhere.

'Doubt,' exhibited at the Royal Academy, 1887, is here reproduced by permission of the artist.

31. *Doubt* (*Henrietta Rae*). (*By Permission of the Corporation of Liverpool.*)

A HIGHLAND FUNERAL

By James Guthrie, R.S.A.

Of late years Mr. Guthrie has almost confined himself to portraits, so that to find a 'subject' picture suitable for reproduction here we have to go back to the early 'eighties,' when this work was painted. It is a notable production for a youth under twenty-five; and exhibits the promise which year by year since has been amply fulfilled. The extreme dignity of the whole composition, the restrained dramatic force, and the literal truth of the rendering of this impressive incident, need no comment. It is still too early to speak of the ultimate place of a painter of Mr. Guthrie's calibre; those who prophesy the very highest position for him have much to justify their opinion. Certainly at the Paris Salon his work not merely holds its own, but it is distinguished and notable amid the best work of Frenchmen as it appears in a Scottish or English Gallery. 'Master Ned Martin,' an exquisite study of a child, the delightful 'Midsummer,' a group of ladies at tea on a lawn under the chequered shade of trees (which was deposited as Mr. Guthrie's Diploma Picture at the Scottish National Gallery), and earlier works —'Schoolmates,' 'The Orchard,' and 'The Gipsy'—tempt one to regret that portraiture has almost usurped his brush of late years. But whether it be a subject-picture or a portrait, Mr. Guthrie accomplishes it in so masterly a fashion that it is not only convincing, but of abiding interest. Typical of the Glasgow School, often hailed as its head, his work betrays no Monticelli-like treatment of colour, and is but little influenced by Impressionism, the two qualities usually held characteristic of Glasgow; which seems to show, not that the artist is out of touch with his neighbours, but that they form a school chiefly by accident of locality, and not in the sense of pursuing one common creed, or working according to an accepted formula.

'A Highland Funeral' is here reproduced by permission of the owner, James Gardner, Esq.

32. *A Highland Funeral* (*Guthrie*).

ECHO AND NARCISSUS

By S. J. Solomon, A.R.A.

FOR many years past Mr. S. J. Solomon has been awarded a special place of honour at the Royal Academy Exhibitions for large canvases chiefly devoted to subjects drawn from classical mythology. In these he has usually told his story in an orthodox and somewhat Academic manner, with a fine sense of drawing and harmonious colour, pitched, as a rule, in rather high keys, due no doubt to his French training. At times, as in 'Cassandra' and 'Samson,' he has shown considerable dramatic force, expressed by figures in violent action. The chief pictures he has exhibited at the Academy are—'Waiting' (1883), 'Ruth' (1884), 'Love's First Lesson' (1885), 'Cassandra' (1886), 'Samson' (1887), 'Niobe' (1888), 'Sacred and Profane Love' (1889), 'Hippolyte' (1890), 'The Judgment of Paris' (1891), 'Orpheus' (1892), 'Your Health' (1893), 'Mrs. Patrick Campbell as Paula Tanqueray' (1894), 'Echo and Narcissus' (1895), 'The Birth of Love' (1896), and 'On the Threshold of the City, June 22, 1897' (1898).

It would be superfluous to retell the old-world legend of the nymph Echo, who, in love with Narcissus, was consumed by unrequited affection, so that she pined away until only her voice remained. Milton speaks of

> 'Sweet Echo, sweetest nymph that lives unseen
> Within thy aery shell,
> By slow Meander's margent stream':

but Ovid brings her face to face with Narcissus, whence probably Mr. Solomon drew his inspiration for this picture, which is here reproduced by the artist's kind permission.

33. *Echo and Narcissus* (*Solomon*).

'GENTLEMEN: THE QUEEN'

By A. Chevallier Tayler

THIS brilliant piece of *genre* is a very typical example of the methods of the Newlyn School carried away from grey days and fisher-folk to subjects that have no very strong pathetic, or emotional, interest. For although the toast 'Gentlemen, charge your glasses—The Queen' is always received with genuine applause, yet it is too regular an incident in life to be anything but trite. Indeed only the title tells us the subject of the picture. That it is a mess dinner is clear enough, but any other toast might be suggested by it quite as reasonably as the one which entitles the picture.

If, however, we leave generalities and study the technique of Mr. Chevallier Tayler's work, we find every object depicted, with regard to its own texture, with realism well-nigh Dutch in effect, but achieved in a wholly different way. Dutch realistic details can be examined with a lens; indeed sometimes, as in portions of Mr. Alma-Tadema's pictures, finished far beyond the limits of the keenest eyesight, a lens is required to do them justice. Here, the appearance of high finish as it is seen by normal vision is most excellently rendered, so that even in reproduction the various substances reveal their identity unmistakably, glass as glass, silver as silver, no less than they would have done had the photograph been from the actual objects. The faces are well chosen and well painted, the lighting is excellently managed; it is imitation of real life as the nineteenth century accepts the term, with a distinct artistic control, but it makes no attempt to convey that 'nature seen through a temperament' which others assure us is the secret of art.

Mr. A. Chevallier Tayler worked some time with the Newlyn School, as a list of the more important of his Academy pictures will show: he has since left Cornish fishers and their homes for other scenes, and with no little success, especially in this and its immediate predecessor. The first work traceable in the Royal Academy catalogues is 'Interior of a Country Druggist's Shop (1884); then followed 'Not lost, but gone before' (1886), 'Bless, O Lord, these Thy gifts to our use' (1887), 'A Dress Rehearsal' (1888), 'A Council of Three' (New English Art Club, 1888), 'Confidences' and 'The Encore—Home, Sweet Home' (1889), 'La Vie Boulonaise' (1891), 'A Summer Dinner-Party' (1893), 'Gentlemen: The Queen' (1894), 'A Twilight Idyll' (1895), 'Vanitas' (1896), and 'Cantis Evangelii' (1897).

The painting is here reproduced by the kind permission of the artist.

34. *'Gentlemen: The Queen'* (*Taylor*).

GOOD KING WENCESLAUS

By Alexander Roche, A.R.S.A.

THIS example of the work of a prominent member of the so-called Glasgow School of painting has been selected because it is one which, although it suffers considerably, does not wholly lose its interest by translation into black and white.

The subject is taken from the old and well-known Christmas carol, the verses illustrated being—

'Page and monarch forth they went, forth they went together,
Through the rude wind's lament and the bitter weather.
"Sire, the night is darker now and the wind blows stronger,
Fails my heart, I know not why, I can go no longer."
"Mark my footsteps, my good page; tread thou in them boldly,
Thou shalt find the winter's rage freeze thy blood less coldly."
In his master's steps he trod where the snow lay dinted,
Heat was in the very sod, which the saint had printed.'

It is decorative in its plan and colour, actual gold being used for the halo of the saint, and follows the practice (which Van Uhde and other painters have lately adopted) of clothing figures in modern dress in juxtaposition with legendary actors garbed in the supposed costume of their period.

The picture was painted in 1886, and shown in London at the New English Art Club in 1890. The ten years which have passed since have been marked by a consistent advance. 'A Shepherdess' (R.A. 1887), 'Miss Loo' (1888), 'Tête-à-tête' and 'Idyll' (1882) (now in the permanent collection at Adelaide, New South Wales), 'The Red Lion Inn' and 'The Window Seat' (1895), are the titles of some of them.

'Good King Wenceslaus' is reproduced by the kind permission of the artist.

35. *Good King Wenceslaus* (*Roche*).

A WINTER NIGHT

By Niels M. Lund

IT was intended to reproduce Mr. Niels M. Lund's picture 'The Land of the Leal' ('Paysage Ecossais'), which was purchased by the French Government, and hung in the Luxembourg Galleries; but although the permission to do so was courteously accorded, the photograph available proved unsuitable. Hence another and later work—'A Winter Night'—exhibited at the Royal Academy 1894, and afterwards in the Salon (where it was entitled 'Au Clair de la Lune'), has been substituted. 'Where crowded waters glitter to the moon' is the motto accompanying its title; and to this it would be superfluous to add any explanation. Mr. Lund has painted all his important works amidst the scenery near Killin, in Perthshire; the first of these, ''Mid the Wild Music of the Glen,' having been exhibited in the Royal Academy of 1889. Twice honoured in Paris, and enjoying a distinction, accorded to few Britons, of a place in the Luxembourg, a brilliant future may be readily prophesied for one who has begun so notably.

36. *A Winter's Night* (*Lund*).

THE SEA MAIDEN

By Herbert J. Draper

'THE Sea Maiden' was a notable picture of the Royal Academy of 1894; and although it needs no literary anecdote to explain its meaning, yet the motto which it bore (the lines italicised in the following quotation from Mr. Swinburne's 'Chastelard') helps to explain the source of the artist's inspiration:—

> 'Have you never read in French books the song,
> Called the Duke's Song, some boy made ages back;
> *A song of drag-nets hauled across thwart seas*
> *And plucked up with rent sides, and caught therein*
> *A strange-haired woman with sad singing lips,*
> Cold in the cheek, like any stray of sea,
> And sweet to touch? so that men seeing her face,
> And how she sighed out little Ahs of pain,
> And soft cries sobbing sideways from her mouth,
> Fell in hot love, and having lain with her,
> Died soon?' Act III. Sc. 1.

But the purpose of the artist is less the sea-maiden herself, than the effect of their strange haul upon the sailors. From love, and almost adoration, to lust and cruel desire, their faces are revelations of the passions she has inspired. The colour of the picture is rich and decorative; in his later work the fine qualities found here are carried still further, and confirm the promise which Mr. Draper so early betrayed, and has been continued in 'The Youth of Ulysses' (R.A. 1895), 'The Vintage Morn' (R.A. 1896), 'Calypso's Isle' (R.A. 1897), 'Foam Sprite,' etc. (N.G. 1897), and 'The Lament for Icarus' (exhibited at the R.A., and bought by the Chantrey Bequest Trustees for £840 in 1898).

'The Sea Maiden' is here reproduced by kind permission of the artist.

37. *The Sea Maiden* (*Draper*).

GOLD FRANKINCENSE, AND MYRRH

By Frank Brangwyn

ONE of the youngest and most daring of British painters, Mr. Frank Brangwyn is notable for the sudden change in his palette, the result of a visit to the South. From 1889 to 1891 he produced sea-studies, low in tone and full of gloom; powerful work of its kind, that was not overlooked by fellow-artists, although, perhaps, unheeded by the public. On his return from Turkey, with a collection of studies which he exhibited under the general title of 'From the Scheldt to the Danube,' he revelled in brilliancy. His work is still marked by vivid colour, and unusual effects of light with a certain decorative composition, infrequent in combination with the bold brush-work he employs.

'A Trade on the Beach' (purchased by the French Government for the Luxembourg Galleries) and 'Venice' (R.A. 1897) are fine examples of his Southern and semi-Oriental subjects. 'St. Simon Stylites,' 'The Miraculous Draught of Fishes,' and 'Gold, Frankincense, and Myrrh' may be named among his more decorative compositions; while pure allegory treated with modern costumes is found in 'The Blood of the Grape' (R.A. 1896). For realism 'The Convict Ship' (R.A. 1892), 'The Slave Market' (R.A. 1893), 'The Buccaneers' (Salon, 1893), 'Oranges' (R.A. 1894), 'Rest,' and 'In the Shade' (R.A. 1895), are works of importance that must not be forgotten, and especially his 'The Scoffer' shown at the Salon of 1897, which represents an old Spanish legend of a prisoner of rank kept by the Moors on purpose to be brought out for execration and torment at their festivals.

Dr. Max Nordau wrote a long eulogy upon his Salon pictures of 1895, 'A Trade on the Beach' and 'The Miraculous Draught of Fishes,' wherein he ranged the young English painter with Delacroix and Franz Hals.

The painting is here reproduced by permission of the Curator of the Luxembourg Gallery, where it now hangs.

38. *'Gold, Frankincense, and Myrrh'* (*Brangwyn*).

CUPID AND PSYCHE

By Mrs. A. L. Swynnerton

ENTITLED 'Cupid and Psyche,' the picture seems to represent the incident in the legend either as it has been told by William Morris or by earlier writers.

This admirably painted work needs no apology on account of its being the product of a woman's hand. If one might parody Albert Dürer's well-known inscription on one of his drawings—'Better work no woman ever did than this'—it would hardly be a strained statement. For its fine sense of composition, the scholarly modelling, and painting, are apparent even in black and white. In landscape, portraiture, and subject pictures Mrs. Swynnerton has done much work of high order—strong, honest work, neither 'finikin' nor 'robustious,' two common faults in the work of lady artists, but sober and well sustained, so that it is surprising to find the usual sources of information silent respecting her career, and her record so far. Beyond the facts that she is the wife of a sculptor of distinction, a member of the Society of Lady Artists and of the Manchester Society of Arts, and a frequent exhibitor at the New Gallery (where, in 1891, her 'St. Martin's Summer' surpassed even the remarkable work of the previous year), the Royal Institute, and elsewhere, nothing else can be said.

The picture is reproduced by permission of the Corporation Art Gallery, Oldham.

39. *Cupid and Psyche* (*Swynnerton*).

COLT-HUNTING IN THE NEW FOREST

By Lucy E. Kemp-Welch

TO have a picture purchased by the Trustees of the Chantrey Bequest is an honour only once before bestowed on a woman. Mrs. Anna Lea Merritt—whose 'Love Locked Out' gained similar distinction—is usually classed among American painters. If this be the case, Miss Lucy Kemp-Welch is the first English lady to enter the Chantrey collection. Therefore it is essential that a picture which has had so great an honour awarded it should be represented here.

The scene is one familiar enough to those who know the New Forest, which is a large tract of land by no means all wooded, but with miles of heather and bracken stretching over undulating ground that has never a tree in sight. 'The forest ponies never run wild, except in the sense of being unbroken. Lath-legged, small bodied, and heavy-headed, but strong and hardy, living in the winter on nothing but the furze, they are commonly said, without the slightest ground, to be the descendants of the horses which swam ashore from the disabled ships of the Armada.

The scene Miss Kemp-Welch has selected appears to be near Boldre Wood; but wherever it may be, it is entirely typical of those better-known parts of the New Forest which attract tourists. Of the incident she depicts, which is so excellently reproduced, nothing more need be said: even without its title its purpose would be clear enough.

Purchased in 1897 for five hundred guineas, it now hangs in the Tate Gallery, Millbank, whence it has been reproduced here by special permission.

40. *Colt-Hunting* (*Kemp-Welch*).

LOVE'S BAUBLES

By Byam Shaw

MR. BYAM SHAW is the youngest painter who is represented herein, the junior by at least a quarter of a century of the men who begin this volume; and a quarter of a century is a long time in Art — long enough to have brought round the Pre-Raphaelite influence again, and to have inspired a young artist to work after its methods. Its methods, that is to say, of painstaking detail, elaborate and careful study, and of colour used in a way that is distasteful to the school of Barbizon, and not wholly congenial even to some Academic painters whose taste (judging by the average hanging at Burlington House), one had imagined, preferred bold contrasts, if not positive discords. Mr. Byam Shaw uses his pigments in a decorative way, now with masses of pure vermillions and pure cobalt when his theme permits it, applied as boldly as upon an old missal, and at other times in more broken colour, pitched, it is true, almost in the key of stained glass, but not more garish in effect than is a jewelled window.

The title of 'Love's Baubles,' which established his position as one of the most promising of all the younger men, is taken from Rossetti's 'House of Life, a Sonnet sequence':—

> 'I stood where Love in brimming armfuls bore
> Slight wanton flowers and foolish toys of fruit;
> And round him ladies flocked in warm pursuit,
> Fingered and lipped and proffered the strange store.
> And from one hand the petal and the core
> Savoured of sleep; and cluster and curled shoot
> Seemed from another hand like shame's salute,—
> Gifts that I felt my cheek was blushing for.
>
> At last Love bade my Lady give the same,
> And as I looked, the dew was light thereon;
> And as I took them, at her touch they shone
> With inmost heaven-hue of the heart of flame.
> And then Love said:—'Lo, when the hand is hers
> Follies of love are love's true ministers.'

The picture, exhibited at the Royal Academy of 1897, was purchased from the Liverpool Autumn Exhibition of the same year for the Walker Art Gallery.

41. *Love's Baubles* (*Shaw*).

(By permission of the Corporation of Liverpool)

BIOGRAPHICAL APPENDIX

ALLAN, SIR WILLIAM, P.R.S.A. (1782-1850). Born in Edinburgh, William Allan was apprenticed to a coachbuilder, and studied with Wilkie at the Trustees' Academy; he afterwards entered the Schools of the Royal Academy. After a journey in Russia he returned in 1814 and settled in Edinburgh, being elected a Royal Academician in 1835, and President of the Royal Scottish Academy in 1838. He was made Limner to the Queen for Scotland in 1841, and knighted in 1842. He died in February 1850.

ALMA-TADEMA, LAURENCE (1836-). Born at Dronryp, Holland, 1836, Mr. Alma-Tadema studied at the Antwerp Academy under Baron Leys. He came to live in London in 1869, but has contributed to the Royal Academy since 1865. He was elected A.R.A. in 1876 and R.A. in 1879, and is London correspondent of the French Academy of Fine Arts. *The Art Annual* (Virtue, 1886) was devoted to his life and works, by Helen Zimmern.

BAYLISS, SIR WYKE (1835-). Born at Madeley, Oct. 21, 1835, Sir Wyke Bayliss studied in the Royal Academy Schools. He became President of the Royal Society of British Artists in 1888, on the resignation of Mr. Whistler, and was knighted in 1897. Besides a large number of pictures exhibited, he has published many volumes—*The Witness of Art* (1876), *The Higher Life in Art* (1879), *The Enchanted Island* (1888), *Rex Regum* (1898), etc., etc.

BLAKE, WILLIAM (1757-1827). Blake, the son of a hosier in Broad Street, Golden Square, was born Nov. 28, 1757. As a boy he was a pupil in Paris Drawing-school in the Strand, and at fourteen years of age was apprenticed to James Basire, the engraver, after seven years with whom he studied in the Royal Academy Schools. He then essayed illustration, and in 1782 married Catherine Boucher. In 1784 he set up a shop for the sale of prints, and soon began to publish his own works—*The Songs of Innocence*, succeeded by a large number of mystical books. In 1800 he left London to live at Felpham, in Sussex, but returned in 1804 to take up his residence at 17 South Molton Street. In 1821 he removed to 3 Fountain Court, Strand, where he died on August 12, 1827. For full details, see Allan Cunningham's *British Painters*, Gilchrist's *Life* (1863), *A Critical Essay*, by A. C. Swinburne (1863), *Life and Works*, by Edwin J. Ellis and W. B. Yeats, 3 vols. (Quarritch, 1893), etc.

BOUGHTON, GEORGE HENRY (1836-). Mr. Boughton was born near Norwich, but taken to America when he was but three years old. He first studied art in Paris, came to England in 1862, was elected A.R.A. in 1879 and R.A. in 1896. Besides being a regular contributor to the Royal Academy exhibitions for the last thirty years, Mr. Boughton has illustrated many books—*Rip Van Winkle* (Macmillan), *Sketching Rambles in Holland* (with Mr. E. A. Abbey)—and contributed to *Harper's Magazine*.

BRAMLEY, FRANK (1857-). Born near Boston, Lincolnshire, May 6, 1857. Studied in Antwerp and Paris. Gold Medal 1893; A.R.A. 1894.

BRANGWYN, FRANK. Born 1866.

BRETT, JOHN. With singular unanimity all available works of reference are silent regarding the date of Mr. Brett's birth. He first attracted attention with 'The Stonebreaker' (R.A. 1858), a picture of singularly high finish, of which Mr. Ruskin said, 'I know no such thistledown, no such chalk-hills and elm-trees, no such natural far-away clouds in any of their [the Pre-Raphaelite] work.' He was elected Associate of the Royal Academy in 1881.

BROWN, FORD MADOX- (1821-1893). Madox-Brown was born at Calais in 1821; he entered for the Houses of Parliament competition in 1844 and 1848. In 1878 he began to prepare the long series of mural decorations for the Manchester Town Hall, a task he had just completed before his death in 1893. As one of the founders of the famous firm of Morris and Co., the inspirer of Rossetti, the first to suggest an Arts and Crafts Exhibition, and in other ways, his pioneer work influences the course of British Art, so that his place as a painter, honourable though it be, is second to his position as the forerunner of the whole 'decorative' revival of the nineteenth century. *The Life and Works of Ford Madox-Brown*, by his grandson, Ford Madox-Hueffer, was published by Messrs. Longmans in 1896.

BURNE-JONES, SIR EDWARD (1833-1898). Born at Birmingham in 1883, Sir Edward Burne-Jones was a student at Exeter College, Oxford, when his friendship with William Morris led him towards art. Although he frequently exhibited at the Royal Society of Painters in Water-Colours (to which he was elected Associate in 1863), until the foundation of the Grosvenor Gallery in 1877 he was scarcely known to the British public in general. In 1885 he was elected Associate of the Academy, and exhibited his 'Mermaid,' the only contribution he ever sent to Burlington House; but as he abstained from contributing to its exhibitions for eight successive years, his associateship lapsed. As a designer for stained glass and tapestry (for the firm of Morris and Co.), and for mosaics, and as illustrator of the famous *Chaucer* and other Kelmscott Press editions, he established his fame in other branches of art. He was created baronet in 1894, D.C.L. Oxford, Chevalier of the Legion of Honour, and Corresponding Member of the Institute of France. He died suddenly, June 17, 1898. *Sir Edward Burne-Jones: A Record and Review*, by Malcolm Bell (Bell, 1893) and *The Art Annual*, by Julia Cartwright (Virtue, 1894), are devoted to histories of his life and work.

BURTON, W. S. Of this artist no biographical details are available. He still exhibits at the Royal Academy, and since his first success has consistently devoted himself to paintings which have never failed to find purchasers, although little known to the general public.

BUTLER, LADY (1848-). Born 1848; daughter of J. T. Thompson, Esq. Exhibited first as Elizabeth Thompson; married Major-General Sir W. F. Butler, 1877.

CALDECOTT, RANDOLPH (1846-1886). Randolph Caldecott, son of an Accountant of Chester, was born at that city March 22, 1846. He became at fifteen a clerk in a Shropshire bank. In 1868 his first published drawings appeared in a Manchester paper, *Will o' the Wisp*. In 1872 he went to London and worked at the Slade School under Sir Edward Poynter. In 1872 he illustrated Henry Blackburn's *The Hartz Mountains*; thereafter he was a frequent contributor to *Punch*, *The Graphic*, and other papers. In 1878 appeared the first of his famous toy-books. He died at St. Augustine's, Florida (U.S.A.), February 12, 1886.

CALDERON, PHILIP HERMOGENES (1833-1898). Born at Poitiers in 1833. Educated in Paris. First exhibited in 1850. Knight of the Legion of Honour. A.R.A. 1864, R.A. 1867. Keeper of the Royal Academy from 1887 to his death (1898).

CALLCOTT, SIR AUGUSTUS WALL (1779-1844). Born at Kensington in 1779. Brother of the famous composer, Dr. Callcott, Augustus Callcott was in his boyhood a chorister of Westminster Abbey. A pupil of Hoppner, in 1799 he achieved success with a portrait of Mrs. Roberts, which turned him towards painting. He was made Associate of the Royal Academy in 1806, Academician in 1810, and received knighthood in 1837, on the accession of Her Majesty Queen Victoria. He exhibited one hundred and twenty-three works at the Royal Academy. He died in 1844, and was buried in Kensal Green Cemetery.

CHRISTIE, J. E. (1847-). Born at Guardbridge, Fifeshire, in 1847; studied at Paisley, and afterwards at South Kensington and the Royal Academy Schools, in each of which he gained gold medals.

COLE, VICAT (1833-1893). Born at Portsmouth in 1833, Vicat Cole exhibited when only sixteen, and in 1853 first contributed to the Royal Academy. In 1870 he was elected A.R.A., being the first landscape painter so honoured for thirty years previously; in 1880 he was made a full R.A. He died April 6, 1893.

COLLIER, THE HON. JOHN (1850-). Born at London, Jan. 27, 1850; second son of Sir Robert Collier (Lord Monkswell); studied at Slade School, Paris, and Munich.

CONSTABLE, JOHN (1776-1837). This great master of landscape, the son of a wealthy miller, was born at Bergholt, Suffolk, June 11, 1776. He was at first intended for the Church, but at the instance of his patron, Sir George Beaumont, turned his attention to art, and in 1799 was admitted student at the Royal Academy. In 1804 and in 1809 he painted altar-pieces, in 1819 he was elected A.R.A., and R.A. in 1829. In 1824 his pictures made a great sensation at the Paris Salon, and changed the whole course of French landscape painting. In 1827 he removed to Hampstead, which supplied so many themes

for his work. He died suddenly in Charlotte Street, Fitzroy Square, April 1, 1837. For further details, see *Memoirs*, edited by C. R. Leslie, R.A., 1843.

COPLEY, JOHN SINGLETON (1737-1815). Copley was born at Boston, U.S.A., in 1737, of British parents, who had settled there just before his birth. After gaining a reputation as a portrait-painter in Boston, he came to England (after a sojourn in Italy) in 1775, and was elected Associate of the Royal Academy in 1776, and a full member in 1779. He sent forty-two works (mainly portraits) to its exhibitions, the last being in 1812. He died September 9, 1815, and was buried in Croydon Church.

COTMAN, JOHN SELL (1782-1842). Born in Norwich, where he resided at first, except from 1800 to 1806, when he lived in London. Cotman was a prolific painter of the Norwich school of landscape. In 1825 he was elected Associate of the [Royal] Society of Painters in Water-Colours, and was a constant contributor to its exhibitions. In 1834 he was appointed Professor of Drawing in King's College School, London. In addition to his numerous paintings he published a very large number of architectural engravings. He died in London, 1842.

COX, DAVID (1783-1859). Cox, the son of a whitesmith in Birmingham, born April 29, 1783, was apprenticed to a maker of jewellery; afterwards he became a scene-painter at Birmingham, and in 1804 came to London for similar work at Astley's Theatre. He was elected member of the [Royal] Society of Painters in Water-Colours in 1813. From 1814 to 1827 he lived at Farnham and Hereford, and in the latter year came to London, which he left again in 1841 to settle at Harbourne, near Birmingham, where he died on June 7, 1859. Although chiefly famous as a water-colour painter, he executed about a hundred pictures in oil, all being landscapes remarkable for their simplicity and vigour. See Hall's *Biography*, Solly's *Memoir*, etc.

CRANE, WALTER (1845-). Mr. Crane was born at Liverpool in 1845. He exhibited at the Royal Academy in 1862, and illustrated his first book, *The New Forest*, in 1863. Since that time pictures and designs for stained glass, mosaics, fabrics, and illustrations have flowed from his hands. He is the author of many notable books upon art, the most important being *The Claims of Decorative Art* (Lawrence and Bullen, 1892), *Decorative Illustration* (Bell, 1896), *The Bases of Design*, (Bell, 1898). From 1893 to 1896 he was the Director of Design, Manchester Municipal School of Art. He succeeded the late Mr. William Morris as President of the Arts and Crafts Society, is Associate of the Royal Society of Painters in Water-Colours, Past-Master of the Art Workers' Guild, Director of the University Extension College, Reading, and holds medals for Paris (1889) and Munich.

CROME, JOHN (1769-1821). John Crome, better known as 'Old' Crome, although he lived but fifty-one years, was born at Norwich on Dec. 22, 1769, his father, who kept a small public-house, being a weaver by trade. After being apprenticed to a coach-painter, he devoted his spare time to making sketches in oils. He exhibited twelve pictures at the Royal Academy between 1807 and 1818. In 1810 he was elected President of the Norwich Society, John Sell Cotman being Vice-President, and died at Norwich in 1821.

CROWE, EYRE (1834-). Mr. Eyre Crowe was born at London, October 3, 1824. He entered the Royal Academy Schools in 1844, after being for a while pupil of Paul Delaroche. He was elected Associate of the Royal Academy in 1876, and is Inspector of the Science and Art Department, South Kensington.

DAWSON, HENRY (1811-1878). Dawson was born at Hull in 1811. Beyond studying for a time under J. B. Pyne, he had no art tuition; yet although he exhibited rarely at the Academy, he soon obtained so many buyers that he found himself obliged to refuse commissions. He lived for a long time at The Cedars, Chiswick, where his death took place in 1878.

DOUGLAS, SIR W. FETTES (1822-1891). The President of the Royal Scottish Academy from 1882 till 1891 was a native of Edinburgh, where he studied art at the Trustees' Academy. He was elected an Associate in 1851, and succeeded to the Presidential Chair on the death of Sir Daniel Macnee.

DOW, T. MILLIE. Born in Fife, N.B. Studied art at Glasgow and l'École des Beaux-Arts, Paris. Has exhibited at the Glasgow Institute since 1886, and is usually looked upon as one of the so-called Glasgow School.

DRAPER, HERBERT J. (1864-). Born in London, 1864; studied at the Royal Academy Schools, where he won a prize in 1887 for the decoration of a public building (afterwards carried out at Guy's Hospital), and the gold medal and travelling scholarship in 1889. Studied in Paris, 1887-88, and in Rome, 1891-92.

DRUMMOND, SAMUEL (1763-1844). Drummond was born in London, 1763; he studied at the Royal Academy, and became an Associate in 1808, and afterwards Curator of the Painting School. He died in 1844.

DUNCAN, THOMAS (1807-1845). Duncan was born at Kinclaven, Perthshire, May 24, 1807. He studied at the Trustees' Academy, Edinburgh, to which he was afterwards appointed professor, and ultimately master. He was elected Academician (Scottish) in 1830, and A.R.A. (London) in 1843. He died at Edinburgh in 1845.

DYCE, WILLIAM (1806-1864). Dyce was born at Aberdeen in 1806, studied some time at the Royal Academy Schools, was elected Associate of the Royal Scottish Academy in 1835, A.R.A. of the Royal Academy in 1844, and R.A. in 1848. He died in London, 1864.

EASTLAKE, SIR CHARLES (1793-1865). Eastlake was a son of the solicitor to the Admiralty, Plymouth, and was educated at Plympton Grammar School (Reynolds's old school), whence he passed to Charterhouse, and to the Royal Academy Schools in 1809. In 1814 he exhibited at the British Institution, and onwards to 1825, after which he contributed only to the Academy. He was made A.R.A. in 1827, R.A. in 1830, and succeeded Sir Martin Shee as President in 1850. From 1835 to his death, on December 24, 1865, he was also Director of the National Gallery.

ETTY, WILLIAM (1787-1849). Etty was born in York, March 10, 1787, and although, after seven years' apprenticeship in a printing-office, he worked hard at painting, he seems to have been the butt of his fellow-students for years. But ultimately he triumphed and established a reputation as a figure-painter, especially as a colourist. Indeed he stands almost alone among his contemporaries in his faithful adherence to the nude. In all he exhibited one hundred and thirty-six pictures at the Royal Academy. He died on November 13, 1849, but a few months after a special exhibition of his works had been held at the Society of Arts. Three of his paintings are in the National Gallery, and others, perhaps more important, are in the Scottish National Gallery, Edinburgh. For further details, see *Life of William Etty*, by Alexander Gilchrist (London, 1855).

FILDES, LUKE (1844-). Mr. Luke Fildes was born at Liverpool, 1844. In 1863 he entered the South Kensington Schools, and those of the Royal Academy in 1866. In 1872 he exhibited his first picture at the Royal Academy, of which he was elected Associate in 1879, and R.A. in 1887. In his early years he contributed to *The Graphic*, *Cornhill*, *Once a Week*, and other periodicals, and illustrated Charles Dickens's last work, *The Mystery of Edwin Drood*.

FORBES, STANHOPE ALEXANDER (1857-). Born at Dublin, Nov. 18, 1857. Studied at Lambeth, R.A. Schools, and Paris. A.R.A. 1892.

FRITH, WILLIAM POWELL (1819-). Born in 1819, he entered the Royal Academy Schools in 1837, and first exhibited in 1840. He was elected A.R.A. in 1845, and R.A. in 1853. For many years he was unquestionably the most popular British painter. His *Reminiscences*, published a few years ago, show him to be an observant student of human nature, and a faithful worker in the style, out of fashion perhaps for ever, which he has always loyally championed. He is now an Honorary Retired Academician.

FUSELI, HENRY (1741-1825). Heinrich Fuessly is the real name of this painter, who is best known by its Anglicised form. Born at Zurich in 1741, and was intended for the Church, but left it, and devoted himself for a while to literature. In 1765 the British Ambassador at Berlin was struck by his drawings, and by his advice Fuessly visited England. In 1767 Reynolds advised him to devote himself to painting, which he did with much success. From 1770 to 1778 he was abroad, chiefly in Italy. In 1780 he painted eight pictures for the Boydell Shakespeare Gallery. His studies show far more beauty of drawing and delicate perception than is apparent in his finished works. He was elected A.R.A. in 1788, and became R.A. in 1790. In 1799 he was appointed Lecturer on Painting in the Royal Academy, and in 1804 the Keeper. He died at Putney on the 16th of April 1825.

GAINSBOROUGH, THOMAS (1727-1788). Gainsborough was born at Sudbury in the spring of 1727. At the age of fourteen, after being educated at the grammar-school, of which his uncle, the Rev. Henry Burroughs, was master, he became a pupil of Gravelot, the engraver, and afterwards of Francis Hayman, a painter of historical subjects, who became later one of the original members of the Royal Academy. He returned to Sudbury in 1745, and married Margaret Burr, soon after settling in Ipswich. In 1760 he established himself in Bath, and in 1774 returned to London, occupying part of Schomberg House, Pall Mall. By this time he had attained considerable popularity, and was

considered the rival of Sir Joshua Reynolds in portraiture, and of Richard Wilson in landscape. From the foundation of the Royal Academy in 1768, of which he was an original member, to 1783, he exhibited ninety-six works in its exhibitions. He died August 2, 1788, and was buried in Kew Churchyard. For fuller details of his life, see *Thomas Gainsborough*, by Mrs. Arthur Bell, 1897; *Portfolio* monograph by Walter Armstrong; Thicknesse's *Life of Gainsborough*, etc.

GILBERT, SIR JOHN (1817-1897). Gilbert, born in 1817, was almost entirely self-taught. He was elected A.R.A. in 1872, and R.A. 1876. For many years he was President of the Royal Society of Painters in Water-Colours. He was knighted in 1872, and was also a Knight of the Legion of Honour. He painted a large number of pictures in oil and water-colours, and was also the most fecund of English illustrators. He died in 1897.

GOTCH, THOMAS COOPER (1854-). Born at Kettering, Dec. 10, 1854; studied at Heatherley's, Antwerp, Slade School, and Paris. Medals, Paris Salon 1896; Berlin 1896.

GOW, ANDREW CARRICK (1848-). Born at London, June 15, 1848; studied at Heatherley's; R.I. 1868; A.R.A. 1881.

GREGORY, EDWARD JOHN (1850-). Born at Southampton, April 19, 1850; studied at South Kensington; A.R.A. 1883; R.A. 1898. Gold and silver medals, Paris Exhibition 1889, and at Munich, 1891.

GREIFFENHAGEN, MAURICE. Studied at Royal Academy Schools and Paris; a well-known illustrator, who has exhibited frequently at the New English Art Club, the Royal Academy, and the Salon.

GUTHRIE, JAMES (1859-). Born at Greenock 1859; son of the Rev. John Guthrie, D.D.; Associate R.S.A. 1888; Academician R.S.A. 1892; Hon. Mem. Royal Bavarian Academy 1890; Member of Société Nationale des Beaux-Arts, Paris.

HARVEY, SIR GEORGE (1806-1876). Harvey, who was born at St. Ninians, near Stirling, in 1806, was at first apprenticed to a bookseller; but he soon devoted himself to art, and exhibited for the first time at the Edinburgh Institution in 1826. He was elected Associate of the Royal Scottish Academy on its foundation in 1826, became full Academician in 1829, and succeeded Sir J. Watson Gordon as its President in 1864. He was knighted in 1867, and died in 1876.

HEMY, C. NAPIER (1841-). Mr. Hemy was born at Newcastle-on-Tyne, May 25, 1841, and for a time studied in the local School of Art, and afterwards at Antwerp under Baron Leys. He has been a regular exhibitor to the chief exhibitions for many years past, and was elected Associate of the R.A. in 1897.

HERKOMER, PROFESSOR HUBERT (1849-). Born at Waal, Bavaria, May 26, 1849. A.R.A. 1879; R.A. 1890; Grand Medal, Paris, 1878. Slade Professor, Oxford, 1885-1895; founder of the Herkomer School of Art, Bushey; Officer of the Legion of Honour, holder of the Ordre pour le Mérite, and also of a Life Professorship, Munich. *The Art Annual* (Virtue, 1892) is devoted to a chronicle of his life and work by W. L. Courtney.

HILTON, WILLIAM (1786-1839). Hilton was born at Lincoln in 1786, elected A.R.A. in 1813, R.A. in 1819, and Keeper of the Academy in 1827, and died in 1839. As a painter of grandiose subjects, creditable but not very enthralling, he occupies an honourable position in Academic annals.

HOGARTH, WILLIAM (1697-1764). William Hogarth, the son of an honest yeoman of Bampton, near Kendal, was born in London in 1697 (or 1698). He was apprenticed to Ellis Gamble, a silversmith of some eminence, and at the expiration of his time entered the academy in St. Martin's Lane. In 1729 he married clandestinely the only daughter of Sir James Thornhill, and shortly after commenced his first series of those moralities in paint which then and since have won him so much popular applause. *The Harlot's Progress* was followed by *The Rake's Progress*, *Mariage à la Mode*, *Industry and Idleness*, *The Stages of Cruelty*, and *The Election* series. In addition to these stories told in successive tableaux, he painted many single works. Of these a large number were designed chiefly as copies from which Hogarth could himself engrave plates. He also issued many small designs for invitation cards and the like. In 1757 he was appointed 'serjeant-painter' to the king, with a nominal salary of 'ten pounds per annum paid quarterly.' He died October 26, 1764, and was buried at Chiswick, where a monument erected to his memory by his admirers is adorned with an inscription by Garrick. His book, the *Analysis of Beauty*, written with a view to fix the fluctuating ideas of taste, is still remembered if only for its famous definition of 'the line of beauty.' To his efforts mainly also may be credited the Act of Copyright for Artists, 1735. For further details, see Cunningham's *Lives of the British Painters*, vol. i., 1829; Walpole's *Anecdotes*; Ireland's *Graphic Illustration*, and hosts of other authorities, including an essay by Charles Lamb, and, above all, the monograph by Mr. Austin Dobson.

HOLL, FRANK (1845-1888). Frank Holl was born at London in 1845. At fifteen he entered the Royal Academy Schools, where he gained a silver medal in 1862, in 1863 a gold medal and a scholarship, in 1869 the travelling scholarship. He was elected A.R.A. in 1878, and R.A. in 1884; he died July 31, 1888, at the house The Three Gables, Fitzroy Avenue, Hampstead.

HOOK, JAMES CLARKE (1819-). Mr. Hook was born in London, November 21, 1819, and studied at the Royal Academy Schools, where he won a travelling scholarship, a gold medal, and two silver medals. He held also a gold medal, Paris 1889, and others for Viennese and Chicago Exhibitions; he was elected Associate of the Royal Academy in 1850, and R.A. in 1860. A study of his life and work, by F. G. Stephens, forms *The Art Annual* for 1888.

HOPPNER, JOHN (1758-1810). Hoppner, born in Whitechapel of German parents in 1758, became a choir-boy of the Chapel Royal; thence he passed, in 1775, to the Royal Academy Schools, where he obtained a medal. In 1793 he was elected A.R.A., and in 1795 R.A., and contributed one hundred and sixty-six works to the Academy exhibitions. Patronised by the Prince of Wales, he became a very fashionable painter, with Sir Thomas Lawrence for his only rival. He died in 1810.

HUNT, WILLIAM HOLMAN (1827-). Mr. Hunt was born in London in 1827, and admitted to the Royal Academy Schools in 1844. He first exhibited in 1846. As one of the original members of the Pre-Raphaelite Brotherhood he has never discarded its traditions, or modified his 'uncompromising assertion of principles of truth in preference to beauty.' *The Art Annual* (Virtue, 1893) is devoted to a consideration of his life and work by Dean Farrar.

KEMP-WELCH, LUCY E. (1869-). Born at Bournemouth, June 1869; studied at the Herkomer School, Bushey.

LA THANGUE, H. H. Studied at Lambeth and the Royal Academy Schools, where he gained the highest honours, and at Paris; A.R.A. 1898.

LANDSEER, SIR EDWIN HENRY (1802-1873). Landseer, who was the youngest son of John Landseer, A.R.A., was born in London, March 7, 1802. He first exhibited in 1815 at the Royal Academy; was made an Associate in 1826 (being then twenty-four, the youngest possible age at which the honour can be conferred), was made R.A. in 1831, and knighted in 1850. He declined the Presidential Chair on the death of Eastlake, and in 1855 received a gold medal at the Paris Exhibition. He died at St. John's Wood, London, October 1, 1873, and was buried in St. Paul's Cathedral. The Winter Exhibition of the Royal Academy of 1874 was devoted entirely to his works.

LAVERY, JOHN (1857-). Born at Belfast 1857; studied at Haldane Academy, Glasgow, at Heatherley's, and at Paris. Elected Associate of the Royal Scottish Academy in 1892, and R.S.A. in 1897.

LAWRENCE, SIR THOMAS, P.R.A. (1769-1830). Lawrence, born at Bristol, May 4, 1769, was a son of a former solicitor, who became successively the landlord of the White Hart Inn, Bristol, and the Black Bear Inn, Devizes. At ten years of age he began as a portrait painter in crayons at Oxford, and soon after set up a house in Bath, commencing to paint in oils when he was seventeen, and the next year came to London and joined the Schools of the Royal Academy. In 1791 he was made an Associate, although not of the prescribed age, and the following year succeeded Reynolds as painter to the king. In 1794 he was elected R.A., and knighted in 1815, succeeding Benjamin West as President in 1820. In all he contributed three hundred and eleven works to the Academy exhibitions. He died in 1830, unmarried. See *Life and Correspondence*, by Williams (1831), Cunningham's *Lives*, etc.

LAWSON, CECIL G. (1851-1882). Lawson, the youngest son of Mr. William Lawson of Edinburgh, was born near Wellington, Shropshire, Dec. 3, 1851. In 1870 he exhibited his first picture at the Academy. He married in 1879 a daughter of Mr. J. Birnie Philip, sculptor, who, with her husband, exhibited frequently at the Royal Academy and Grosvenor Gallery. He died June 10, 1882.

LEADER, BENJAMIN WILLIAMS (1831-). Mr. Leader, born in 1831, entered the Royal Academy Schools in 1854, and exhibited his first picture the same year. He was elected Associate in 1883, and Academician in 1898. He holds gold medals, Paris 1889, and Chicago 1893, and was made Chevalier of the Legion of Honour in 1889.

LEIGHTON, EDMUND BLAIR (1853-). Born in London, Sept. 21, 1853; studied at the Royal Academy Schools, and exhibited at the R.A. since 1878.

LEIGHTON, FREDERICK, LORD (1830-1896). Frederick Leighton, son of Dr. Leighton, was born at Scarborough in 1830. In 1842 he was taken to Rome, thence he went to Berlin, Florence, Frankfort, Brussels, and Paris, studying in most of these places, and returning to Frankfort, where he worked for a while under Steinlé. In 1864 he was elected Associate, in 1868 Academician, and in 1879 President of the Royal Academy. He received the honour of knighthood in 1878, and was created Baron Leighton of Stretton a few days before his death. A bare enumeration of the titles, official honours, and degrees conferred on him would fill half a column. Not only in painting, but in mural decoration, sculpture, and illustration, he left evidence of a singularly gifted temperament, and a most ardent workman. Despite his official duties, and social functions which would alone have exhausted many a stronger man, he was a regular contributor to the Academy, showing several pictures there annually. As a champion for 'drawing' and for academic composition of a high order, throughout a period of innovation, he escaped the applause which would have been bestowed on his works by a less experimental generation. As a President he was allowed to have filled the post ideally, and used his power with impartiality and tolerance; especially was he sympathetic towards the work of beginners, and in private did much kindness that the world never suspected. Yet although an Admirable Crichton of the Arts, and a man of rare tact and courtesy, in his later years his work never won full applause from fellow-painters. He died on January 28, 1896, and was buried in St. Paul's Cathedral. In 1897 the Winter Exhibition at the Academy was devoted to his works. *Frederick, Lord Leighton*, an illustrated chronicle by Ernest Rhys (Bell, 1898), and *The Art Annual*, by Mrs. Andrew Lang (Virtue, 1884), contain full biographical details.

LESLIE, CHARLES R. (1794-1859). Leslie, whose parents were American, was born in London 1794, entered the Schools of the Royal Academy 1813, was made Associate in 1821, R.A. in 1826. From 1847 to 1852 Leslie was Professor of Painting at the Academy. He published *A Handbook for Young Painters* and *Memories of Constable*. His *Life of Reynolds* and his autobiography, edited by Tom Taylor, were both published after his death, which occurred in 1859.

LEWIS, JOHN F. (1805-1876). Lewis, the eldest son of Frederick Charles Lewis, the engraver, was born in London in 1805. He first exhibited at the British Institution in 1820, and at the Royal Academy 1821. He went to Spain in 1832, and to Egypt in 1843. In 1855 he became President of the Society of Painters in Water-Colours, was elected A.R.A. in 1859, and R.A. in 1865. He died at Walton-on-Thames, 1876.

LINNELL, JOHN (1792-1882). Linnell was born in London in 1792, and was admitted to the Royal Academy Schools in 1805. He was a prolific painter both in landscape and portraiture, and exhibited constantly in the Royal Academy, of which, however, he was never a member. He died January 20, 1882. At the Winter Exhibition 1883, when two galleries were devoted to his work, a hundred and sixty examples were gathered together.

LONG, EDWIN (1829-1891). Was born at Bath in 1829, elected Associate of the Royal Academy in 1875, and became a full member in 1881. He died May 15, 1891.

LUCAS, JOHN SEYMOUR (1849-). Born at London, Dec. 21, 1849; studied at the Royal Academy Schools; A.R.A. 1886; R.A. 1898.

LUND, NIELS M. (1864-). Born Nov. 30, 1864. Mr. Lund entered the Royal Academy Schools in 1882 (whence his painting for the Creswick Prize Competition was purchased by Mr. Ouless for a Canadian Gallery), and studied a short time at Julien's, Paris. First exhibited at the R.A. in 1887, and the Salon in 1894. He was awarded a gold medal at the Paris Salon 1893, and is a member of the Institute of Painters in Oils.

MACGREGOR, W. Y. (1847-). Mr. Macgregor was born in 1847; he first studied with James Docharty, and later at the Slade School under Professor Legros. He has exhibited often in the Royal Academy and New English Art Club, but still more regularly at the Glasgow Institute and the Royal Scottish Academy, Edinburgh.

MACLISE, DANIEL (1811-1870). Maclise, son of a Scottish father and Irish mother, was born at Cork, January 25, 1811. He studied first at Cork and afterwards in the Royal Academy Schools, where he obtained the gold medal in 1829, in which year he first exhibited at the Royal Academy. He was elected A.R.A. in 1835, and R.A. in 1840. In 1844 he was commissioned to paint *Chivalry* and *Justice* for the House of Lords. In 1866 he refused the Presidency of the R.A., and also declined the honour of knighthood. He died at Cheyne Walk, Chelsea, April 25, 1870.

M'TAGGART, WILLIAM (1835-). Mr. M'Taggart was born in 1835, and has contributed for many years past to the exhibitions of the Royal Scottish Academy, of which he is a full member.

MARKS, H. STACY (1829-1898). Born in London, September 13, 1829. Marks studied at Leigh's Academy and at the Royal Academy Schools. He was elected A.R.A. in 1871, and R.A. in 1878. In 1894 he published *Pen and Pencil Sketches*, two volumes of autobiographical gossip, illustrated profusely by his own sketches and those of his intimates. His decorative work at the Royal Albert Hall, at South Kensington Museum, and elsewhere, reflects the spirit of the Gothic revival, and ranks among the first efforts in the new movement for mural decoration in England.

MARTIN, JOHN (1789-1854). Martin, who was born at Haydon, near Hexham, in 1789, began his career as a painter of heraldic devices, and in 1806 turned his attention to picture-painting. He married at the age of nineteen, and when twenty-three completed his first picture, 'Sadak in Search of the Waters of Oblivion.' Soon after he became discontented with the Academy, but continued to send his works to its exhibitions, although he also contributed to the Society of British Artists, an institution which he helped to establish. As a painter he was less remarkable than as an illustrator, and herein his imagination set a type which has influenced later artists, especially in melodramatic but impressive scenes from the Bible. He died in 1854.

MASON, GEORGE HEMMING (1818-1872). Mason was born in 1818, and studied art abroad from 1844 to 1857. In 1868 he was elected A.R.A., and died in 1872. As a painter of English idyllic pastorals his fame is still growing year by year. For a time he was always placed second to Frederick Walker; it appears as if the future may reverse the order.

MELVILLE, ARTHUR (1858-). Born 1858; studied at Edinburgh and Paris. An artist who should be recognised as one of the chief influences upon, if not the actual founder of, the Glasgow School —so-called—to which, however, he never belonged, and in many ways the pioneer of a manner now finding exponents here and on the Continent.

MILLAIS, SIR JOHN EVERETT (1829-1896). Millais was born at Southampton in 1829, of parents who had come thither from Jersey. When but ten years old he won the medal of the Society of Arts, and at eleven entered the Royal Academy Schools. Early in his career he devoted much time to the illustration of books, and did enough to consolidate his fame by a marvellous series, including five subjects in the famous 1857 Tennyson's Poems, and many in *Once a Week*, *The Cornhill Magazine*, and *Good Words*, in which last appeared his famous 'Parables of our Lord.' As a painter he first exhibited in 1846, and was one of the most regular and most popular exhibitors at the Academy until his death. Made Associate in 1853, R.A. in 1863, and President on the death of Lord Leighton, he may be regarded as the most distinguished Academician of the Victorian era. He was decorated with the Legion of Honour in 1878, and accepted a baronetcy in 1885. He died on August 13, 1896, and was buried in St. Paul's Cathedral. *The Art Annual* (Virtue, 1885), by Walter Armstrong, and a volume by M. H. Spielmann (Black, 1898), both devoted to the life and works of Sir John Millais, are already published; a full biography by his son is said to be in preparation.

MOORE, ALBERT (1841-1893). Albert Moore was born at York, Sept. 1841, a younger brother of Henry Moore, the famous marine painter. In May 1858 he entered the Royal Academy Schools, where he remained a very short time. In 1884 he was elected Associate of the Royal Society of Painters in Water-Colours. He died Sept. 25, 1893.

MOORE, HENRY (1831-1895). Henry Moore was born in 1831, elected an Associate of the Royal Academy in 1885, and R.A. in 1893. During the greater part of his life he was faithful to the sea, and year after year exhibited canvases depicting the ocean in every mood as no Briton, perhaps no artist, had ever painted it before.

MORLAND, GEORGE (1763-1804). George Morland, heir to the extinct baronetcy of Morland of Sulhampstead, Bannister, was the son of Henry Robert Morland, a painter of some distinction. At the age of fifteen he exhibited two landscapes, starred drawings at the Royal Academy. His earliest works include a series of paintings for Spenser's *Faery Queen*, and illustrations to other ballads. Romney offered to take him as apprentice, but he preferred freedom, and left his home to seek his fortune. In 1785 he married the sister of William Ward the engraver, who later married Morland's sister. Despite a temperament by no means indolent, and a popularity which soon resulted in many commissions, he was constantly in debt. Yet his industry was great: he painted seven hundred and ninety-two pictures, and made a thousand drawings in the late years of his life. Extravagant, hospitable—but with a love of drink,—he died at the age of forty-two, in 1804. The National Gallery contains two of his works, South Kensington seven, and others are at Glasgow. A very large number of his paintings, Bryce says about two hundred and fifty, were engraved. See *George Morland*, by Ralph Richardson, F.R.S.E. (Stock, 1895), and *Lives* by William Collins, 1805, F. W. Blagdon, 1806, J. Hassell, 1806, and George Dawe, R.A., 1807.

MULLER, WILLIAM J. (1812-1845). Muller, son of a Prussian who became curator of the British Museum, was born at Bristol, June 28, 1812. In company with many well-known artists he painted near Bristol, in Norfolk and Suffolk, and later went with George Fripp on a long continental tour. Afterwards he resided for some time in the East, but returned to England, and died at Bristol, September 1845.

MULREADY, WILLIAM, R.A. (1786-1863). Mulready was born on April 1st, 1786, became a student at the R.A. Schools in 1800. In 1804 he exhibited in the Royal Academy; in 1809 showed there his *Fair Time*, now in the National Gallery. He was made A.R.A. in 1815, and R.A. in 1816; five of his works are in the National Gallery, and many pictures and studies at South Kensington Museum. His contributions to book-illustration are important, especially those for an edition of *The Vicar of Wakefield* (1843). He died July 7, 1863, and was buried at Kensal Green Cemetery.

NASMYTH, ALEXANDER (1758-1840). Nasmyth, born in Edinburgh in 1758, when he was quite young went to London and became a pupil of Allan Ramsay. He studied some years in Italy, and returned to Edinburgh, where he practised first as a portrait-painter, and later devoted himself to landscape. His son Peter, commonly called Patrick, who afterwards became famous as a painter of English landscape, was born in 1787. Nasmyth exhibited at the Royal Academy from 1813 to 1826, and died at Edinburgh April 10, 1840.

NORTHCOTE, JAMES (1746-1831). Northcote, the son of a watchmaker, was born at Plymouth in 1746. By the kindly offices of his fellow-townsman (Sir) Joshua Reynolds, he was for five years assistant in his studio, and in 1777 went to Rome, returning to England in 1780, when he was elected A.R.A. in 1786, and R.A. in 1787. He died in 1831.

ORCHARDSON, WILLIAM QUILLER (1835-). Mr. Orchardson was born at Edinburgh in 1835, studied art at the Trustees' Academy, came to London 1863, was elected A.R.A. 1868, and R.A. 1877. He holds a medal, Paris 1889, and the honorary degree of LL.D., conferred by Oxford University 1890. Rumour has it that he has refused the Presidency of the Royal Academy at least once. *The Art Annual* (Virtue, 1897) is devoted to an account of his life and work by J. Stanley Little.

PATON, SIR JOSEPH NOËL (1821-). Born in Dunfermline in 1821, in 1843 he entered the Royal Academy Schools, and first exhibited at the Royal Scottish Academy in 1844. In 1846 he began to paint fairy subjects, which with sacred themes have brought him the wide popularity he enjoys. In 1866 he was appointed Her Majesty's Limner for Scotland, and was knighted in 1867; made LL.D. Edin. 1876; is also R.S.A. and D.L., and Commissioner of the Hon. the Board of Manufactures.

PETTIE, JOHN (1839-1893). Pettie was born in Edinburgh in 1839, and studied at the Trustees' Academy under Scott Lauder; first exhibited at the Royal Academy in 1861. He was elected A.R.A. in 1867, R.A. in 1873, and died Feb. 11, 1893.

PHILLIP, JOHN (1817-1867). Phillip was born at Aberdeen, April 19, 1817. In 1837 he entered the Schools of the Royal Academy, and exhibited in 1839. In 1856-7 he made a tour in Spain, was elected A.R.A. in the latter year, and full R.A. in 1859. He died in London, February 27, 1867. From his fondness for Iberian subjects he is generally known as the 'Spanish Phillip.'

POTT, LASLETT J. (1847-). A painter of historical *genre*, who has been for many years a regular exhibitor in the Royal Academy.

PROUT, SAMUEL (1784-1852). Samuel Prout was born at Plymouth in 1784, and died at Camberwell, February 10, 1852.

POYNTER, SIR EDWARD J. (1836-). The present President of the Royal Academy was born at Paris 1836, studied in England and under Gleyre at Paris, became A.R.A. in 1868, R.A. in 1876, and President of the Royal Academy in 1896. He was Slade Professor of Art, University College, London, from 1871 to 1875, Director for Art and Principal of the South Kensington Training Schools until 1881, and became Director of the National Gallery 1894. Besides many paintings shown at the Royal Academy, Sir Edward Poynter has designed mural decorations for St. Paul's Cathedral and other churches, for South Kensington Museum and the Houses of Parliament. The *Easter Art Annual* (Virtue, 1897) is devoted to a consideration of his life and work by Cosmo Monkhouse. His only published volume is *Ten Lectures on Art*, 1879.

RAE, HENRIETTA (MRS. ERNEST NORMAND) (1859-). Born Dec. 30, 1859; studied at Heatherley's and Royal Academy Schools. Medals, Paris and Chicago Exhibitions; first exhibited at the R.A. 1880.

RAEBURN, SIR HENRY, R.A. (1756-1823). Born at Stockbridge, Edinburgh, 1756, he was left an orphan at six. When fifteen he was apprenticed to a goldsmith, who introduced him to Martin, an Edinburgh portrait-painter. He studied, chiefly alone, and married well in 1778. Some years after he met Sir Joshua Reynolds in London, who advised him to study in Italy. Thither he went with his wife, and after two years returned in 1787 to Edinburgh. In 1814 he was made A.R.A., and R.A. the following year. In 1822, when George IV. visited Scotland, Raeburn was knighted, and soon after was appointed His Majesty's Limner. He died on July 8, 1823.

REID, JOHN R. (1851-). Born in Scotland, Aug. 6, 1851. Studied at the Royal Scottish Academy. Gold Medals, Berlin, 1886; Paris, 1889; Munich, 1890; Vienna, 1891; Chicago, 1893. Member of the Royal Academy of Arts, Munich, Royal Institute of Painters in Water-Colours, Royal Institute of Painters in Oils.

REID, SIR GEORGE (1841-). Born at Aberdeen, Oct. 31, 1841. A.R.S.A. 1870; R.S.A. 1877; President R.S.A. 1891; also LL.D. and D.L.

REYNOLDS, SIR JOSHUA, P.R.A. (1723-1792). This great artist, the son of the Rev. Samuel Reynolds, master of the Grammar School at Plympton, Devonshire, was born at that place on July 16, 1723. From his boyhood his tendency to painting was so marked that in 1740 he went to London to study in Thomas Hudson's studio, and after two years set up as a portrait-painter at Devonport. In 1746, on the death of his father, he settled in Plymouth, and in 1749 accompanied Admiral Keppel to the Mediterranean. After three years in Italy he returned to London, and rapidly became popular, so that commissions were plentiful and friends many. In 1768 he was elected unanimously the first President of the newly-founded Royal Academy, and in 1769 received the honour of knighthood from George III. He exhibited some two hundred and forty-five works at the Royal Academy, an average of eleven yearly. During this time he delivered his famous *Discourses*, which still remain classic. On February 23, 1792, he died, and was buried in St. Paul's. The literature which has been devoted to the man and his work is so voluminous that even a bare list would be too lengthy to insert here. *Lives* by Northcote (1818), Farington (1819), and C. R. Leslie and Ian Taylor (1865), and monographs and critical works by Malone (1801), S. W. Reynolds (1852), F. G. Stephens (1866), W. M. Conway (1886), are among the most important.

RICHMOND, SIR WILLIAM BLAKE (1843-). Sir W. B. Richmond is a son of George Richmond, A.R.A. He was a student of the Royal Academy Schools, where he gained two silver medals; was elected A.R.A. in 1888, and R.A. in 1895. In 1897 he was created Knight of the Bath. He held the Slade Professorship at Oxford from 1878 to 1883. The mosaics at St. Paul's Cathedral, together with the whole scheme of the decoration of the choir, are his work. For these the whole art of mosaic had to be taught to English craftsmen; hence, in reintroducing the art to our country, Sir W. B. Richmond has proved his claim to peculiar distinction.

RIVIERE, BRITON (1840-). Mr. Briton Riviere was born in London, Aug. 14, 1840. He took his B.A. at Oxford in 1867 and his M.A. in 1873. In 1858 he exhibited first at the Royal Academy, of which he was elected Associate in 1879 and full Academician in 1881. *The Art Annual* (Virtue, 1891) contains an illustrated record of his life and work by W. Armstrong.

ROCHE, ALEXANDER (1863-). Born in Glasgow in the 'sixties,' Mr. Roche studied a while there, and afterwards at Paris under Boulanger, Lefèbre, and Gérome. He is an Associate of the Royal Scottish Academy.

ROMNEY, GEORGE (1734-1802). Romney, the son of a cabinet-maker, was born at Dalton-le-Furness, Lancashire, in 1734. At the age of nineteen he was placed under the care of a portrait-painter, Steele of Kendal. In 1756 he married, and owing to his local successes, removed to London in 1762, when he quickly became famous. After a visit to Italy, he returned to London in 1775, and established himself in Cavendish Square, leaving his wife and family at Kendal, to which place he returned in 1799, and dying there November 15, 1802, was buried at Dalton. As he never exhibited at the Royal Academy, he was not elected a member of that body. For further details, see *Life* (Hayley, 1809), Allan Cunningham's *Lives of the British Painters*, vol. v., etc.

ROSSETTI, DANTE GABRIEL (1828-1882). Born on May 12, 1828, in London, Rossetti was the son of Italian parents; his father (who became Professor of Italian Literature at King's College in 1831) being an author of some distinction. His sister Christina, the poet, and his brother William Michael Rossetti, were faithful to letters; but Dante, although a poet of high eminence, was no less devoted to painting. Whoever inspired the Pre-Raphaelite School, the school as understood to-day *is* Rossetti; and year by year the amazing influence he wielded spreads further and further from London, wherein it started. With no official honours, he stands out nevertheless as one of the few important painters accepted on the Continent as well as in England. His share in the founding of the Pre-Raphaelite Brotherhood has been told elsewhere. He died in 1882. Since his death a whole literature has sprung up devoted to him and to his fellow-workers. Biographies by Mr. Hall Caine, Mr. William Sharp, and Mr. Joseph Knight, volumes of Reminiscences and Letters by Mr. William Michael Rossetti, Mr. F. G. Stephens, Mrs. Esther Wood, Dr. Birkbeck Hill, and others, are full of interesting details of this unique personality in the arts. The Winter Exhibition of the Royal Academy, 1883, devoted several galleries to his work; and at the same time the Burlington Fine Arts Club exhibited a large collection. In 1897-98 a room at the New Gallery was filled with a selection from his paintings and drawings.

SANT, JAMES (1820-). Mr. Sant was born at Croydon, 1820. He entered the Royal Academy Schools in 1840, became Associate in 1861, and R.A. in 1870. He is also 'Principal Painter-in-Ordinary to H.M. the Queen.'

SARGENT, JOHN S. (1856-). Son of a physician of Boston (U.S.). Born in Florence, 1856; A.R.A. 1894.

SHAW, BYAM (1872-). Born 1872; studied at Royal Academy Schools, where he won the Armitage Prize 1892, and in 1893 another prize for his 'Decoration of a Public Building.' He first exhibited at the R.A. in 1893.

SOLOMON, S. J. (1860-). Born at London, Sept. 16, 1860; studied at Heatherley's and Royal Academy Schools, Munich, and Paris. A.R.A. 1896.

STANFIELD, CLARKSON (1793-1867). Stanfield was born at Sunderland in 1793, and was first a sailor and afterwards a scene-painter. In 1824 he became a member of the Society of British Artists, was elected A.R.A. in 1832, and R.A. in 1835. His works were almost entirely marine, of which one hundred and thirty-two were exhibited successively (with the exception of the year 1839) at the Academy. He died May 18, 1867. The National Gallery contains four of his pictures.

STANHOPE, R. SPENCER ( ). Mr. Stanhope began his study of art while an undergraduate at Christ Church, Oxford. In 1887 he took part in the famous frescoes at the Oxford Union in company with Rossetti, Morris, Sir Edward Burne-Jones, Mr. Arthur Hughes, and others. He has done much church work, the most important being a series of twenty-four subjects in Marlborough College Chapel. He was an exhibitor during the best years of the Grosvenor Gallery, but now rarely contributes to any show.

STONE, MARCUS (1840-). Born in 1840, the second son of Frank Stone, A.R.A., Mr. Marcus Stone exhibited his first picture at the Royal Academy in 1858. In his early days he illustrated many books, including several by Charles Dickens. He was elected A.R.A. in 1877 and R.A. in 1887. *The Art Annual* (Virtue, 1896) is devoted to an account of his life and work by A. Lys Baldry.

STOREY, GEORGE ADOLPHUS (1834-). Born in London, Jan. 7, 1834, Mr. Storey studied at Leigh's Academy, and entered the Royal Academy in 1850; first exhibited at the R.A. in 1852, and was elected A.R.A. 1876.

STOTHARD, THOMAS (1755-1834). Stothard, the son of a publican who kept the Black Horse Inn in Long Acre, was born in 1755. His father dying in 1770, he was put to school at Sutton, near Tadcaster, where he remained until he was apprenticed to a designer of figured silks. Finding the illustration of books more congenial, he devoted himself to such purpose, that in the course of his life he is said to have made five thousand designs. He was elected A.R.A. in 1785, full R.A. in 1794, and appointed Librarian of the Royal Academy in 1812. He died April 27, 1834, and was buried in Bunhill Fields.

STOTT, EDWARD (1859-). Mr. Edward Stott, who was born at Rochdale, Lancashire, in 1859, studied in Paris at l'École des Beaux-Arts, and holds gold medals, Chicago 1893 and Vienna 1898. He has exhibited chiefly at the New English Art Club, the New Gallery, and the Royal Academy.

STOTT, WILLIAM, OF OLDHAM (1857-). Mr. William Stott was born at Oldham in 1857, and studied art for some time at Manchester under J. Houghton Hague, and at the Manchester School of Art. In 1876 he went to Paris and worked successively under Bonnat, Gérome, and Pelouse; became 'Laureat' of the Beaux-Arts 1880, and worked there, still under Gérome, until 1884-5, during which time he also received instruction from Lhermitte and Degas. Medals, Salon 1882; Ghent 1883; Munich 1891, 1892; Chicago 1893, Vienna 1898.

STRUDWICK, J. M. (1849-). Born 1849; has exhibited chiefly at the Grosvenor and New Galleries.

SWAN, JOHN MACALLAN (1847-). Born at Old Brentford, 1847. Studied at Lambeth, the R.A. Schools, and Paris. A.R.A. 1894; A.R.W.S., Mem. of Dutch Water-Colour Society, 1884; Hon. Mem. Salon, 1885; silver medal, Paris Exhibition, 1889. In March 1897 the Fine Art Society held a special exhibition of Mr. John M. Swan's 'Drawings and Studies of Wild Beasts.'

SWYNNERTON, MRS. A. L. Wife of Mr. J. Swynnerton, a well-known sculptor, and a frequent contributor to the more important exhibitions.

TAYLER, A. CHEVALLIER (1862-). Born at Leytonstone, Essex, April 5, 1862; studied at Heatherley's and the Slade School under Professor Legros (where he won a scholarship), also under Laurens and Carolus-Duran in Paris. Medals, Paris Salon 1891; Chicago 1897. One of the original members of the New English Art Club, and member of the Royal Institute of Painters in Oils.

TUKE, HENRY SCOTT (1858-). Son of the late Dr. Hack Tuke, born at York, June 12, 1858. Studied at Slade School and Paris. First exhibited at the R.A. 1879; was awarded the first gold medal at Munich, 1894.

TURNER, JOSEPH WILLIAM MALLORD (1775-1851). Turner was the son of a barber who lived at 26 Maiden Lane, Covent Garden. He began his career as an infant prodigy, much admired by his father's customers, one drawing of Margate, executed when he was but nine, being still extant. In 1789 he became a student of the Royal Academy, and devoted many years to the production of drawings for publications. He was made A.R.A. in 1799, and became R.A. in 1802. From 1808 to 1811 he lived at Hammersmith; in 1812 he moved to Queen Anne Street West, near Harley Street, which, with a house at Twickenham, remained his official address until he died. His death took place in a small house near Chelsea, where he lived under the name of Booth. The literature devoted to Turner is enormous in bulk. A large portion of Mr. Ruskin's works, if not actually devoted to him, teem with reference to the great artist. *Lives*, by W. Thornbury (1877), P. G. Hamerton (1879), W. Cosmo Monkhouse (1882), and many critical notes and essays by Burnet (1859), Dafforne (1877), Wornum (1859), Rawlinson (1878), J. Pye and J. L. Roget (1879), Stopford A. Brooke (1885).

WALKER, FREDERICK (1840-1875). Frederick Walker was born May 24, 1840, and entered the Royal Academy Schools in March 1858. In 1864 he was elected Associate of the Royal Society of Painters in Water-Colours, and a full member in 1866; in 1871 he was elected Associate of the Royal Academy. He died June 5, 1875, in Perthshire, and was buried at Cookham. In addition to his paintings, he executed a large number of illustrations for the *Cornhill Magazine*, *Once a Week*, and *Good Words*. For full details of his life and work, see the *Portfolio* monographs (No. 6), by Claude Phillips, and *The Life and Letters of Frederick Walker*, by J. G. Marks (Macmillan, 1896).

WARD, EDWARD MATTHEW (1816-1879). Ward, who was nephew of Horace and James Smith, authors of *Rejected Addresses*, was born in Pimlico in 1816. In 1835 he entered the Royal Academy Schools. In 1836 he studied in Rome, where he obtained a silver medal of the Academy of St. Luke. After three years in Italy he went to Munich, and returned to England in 1839. He was made A.R.A. in 1846, and R.A. in 1855. He died at Windsor, January 15, 1879.

WATERHOUSE, J. W. (1849-). Born 1849; A.R.A. 1885; R.A. 1895.

WATTS, GEORGE FREDERICK (1817-). Born in 1817 at London, Mr. Watts first exhibited in 1837. In 1842 he won a prize of £300, in a competition for the decoration of the Houses of Parliament, for a large cartoon, 'Caractacus being led in Triumph through the Streets of Rome,' and in 1846, in another competition, a first-class prize of £500 for a cartoon, 'Alfred directing his Subjects to prevent the Landing of the Danes.' In 1859 he painted at his own cost a fresco (45 feet by 40), 'The History of Justice,' in the great hall of Lincoln's Inn. In 1867 he was elected Associate of the Royal Academy without his knowledge, and made a full member the same year—an honour almost unique. In 1885, and again in 1894, he was offered a baronetcy, but each time declined it, as he is reported to have declined the Presidentship of the Royal Academy. He is now an honorary retired member of the R.A.

WEBSTER, THOMAS (1800-1886). Webster was born in Pimlico, March 20, 1800. He entered the Royal Academy Schools in 1820, exhibited first in 1823, obtained a medal in 1825, was elected A.R.A. in 1840, and R.A. in 1846. He resigned in 1876; died in 1886.

WEST, BENJAMIN (1738-1820). West was born in Pennsylvania, U.S.A., in 1738. In his eighteenth year he moved to Philadelphia and afterwards to New York, from whence he moved to Rome in 1760, and in 1763 came to London, where he settled permanently. On the death of Reynolds he became President in 1792. He died March 11, 1820, and was buried in St. Paul's Cathedral.

WESTALL, RICHARD (1765-1836). Westall was born at Hertford in 1765. After being apprenticed to an heraldic engraver he attended the Royal Academy Schools, and jointly with Lawrence took a house at the corner of Greek Street, Soho Square. Although chiefly practising as illustrator, he painted many pictures, and was drawing-master to the Princess Victoria. He died December 4, 1836.

WHISTLER, JAMES M'NEILL (1835-). According to *Who's Who?* Mr. Whistler was born in America in 1835. Other statements refer his birth to Moscow and slightly alter its date. He studied in Paris under Gleyre. He has exhibited chiefly at the Grosvenor Gallery and the Paris Salon, so far as public galleries are concerned. Several exhibitions devoted solely to his work have been held at Messrs. Dowdeswell's, the Fine Arts Society, and elsewhere. The famous lawsuit, Whistler *v.* Ruskin, 1878, grew out of a criticism by Mr. Ruskin upon a picture exhibited at the Grosvenor Gallery. His lecture on art, entitled 'Ten o'clock,' was first delivered February 20, 1885. During his Presidency (1886-1888) of the Society of British Artists the title 'Royal' was conferred on it. His celebrated book, *The Gentle Art of Making Enemies*, was published in 1890. His etchings and lithographs are familiar to thousands who have never seen his paintings; for at present it would seem that only one public gallery in the British Isles (Glasgow, where is the portrait of Carlyle) contains specimens of the art of an artist who, though not a native, has passed most of his life in England. Mr. Whistler's influence on the art of the world can hardly be overestimated; while his epigrams have passed into the language as household words. His distinguished work, although it has at last found its full recognition all over the world, has so far won him no official honour in this country.

WILKIE, SIR DAVID (1785-1841). Wilkie, the son of the clergyman of the parish, was born at Cults, Fifeshire, in 1785. Sent at the age of fourteen to study art at the Trustees' Academy, Edinburgh, he soon abandoned the mythological style, then all supreme, and devoted himself to depicting simple peasant life. In 1805 he went to London and became a student of the Royal Academy; in 1809 he was made Associate, and Academician in 1811. From 1825 to 1828 he travelled on the Continent, and from this time adopted a more grandiose manner. He was knighted in 1836. In 1829 he was appointed Limner to the King in Scotland, and in 1830 Painter-in-Ordinary to George IV. In 1840 he visited the Holy Land, and died off Gibraltar on his homeward voyage on June 1, 1841; he was buried at sea on the same day. See Cunningham's *Life of Sir David Wilkie* (1843).

WILSON, RICHARD (1714-1782). The son of a clergyman, was born at Pinegas, Montgomeryshire, August 1, 1714, and was sent up to London in 1729 to be placed under Thomas Wright, a portrait-painter of no particular eminence. In 1749 Wilson painted portraits of the Prince of Wales and the Duke of York. Some time after this he went to Italy, where a landscape he had painted attracted the attention of Zuccarelli, who offered one of his own for it; this exchange was effected, and brought Wilson into notice, causing him to devote himself to landscape. He returned to England in 1755, where he painted 'Niobe' for the Duke of Cumberland, which was exhibited at the exhibition of the Society of Artists, 1760. In 1768 he became one of the original members of the Royal Academy, and in 1776 its Librarian. He died at Llanberis, North Wales, in 1782, some accounts say in actual poverty in a workhouse, while others declare that a small estate left him by his brother kept him in decent comfort.

WOODVILLE, RICHARD CATON (1856-). Born in London, Jan. 7, 1856. First exhibited at the Royal Academy 1879.

WRIGHT, JOSEPH, OF DERBY (1734-1797). Wright, the son of an attorney, the Town Clerk of Derby, was born in 1734. In 1751 he became a pupil of Thomas Hudson, Reynolds's master. In 1773 he married, and went for two years to Italy. In 1775 he settled at Bath, but in 1777 returned to Derby, where he dwelt until his death in 1797. He was elected an associate of the Royal Academy in 1781, but resigned in 1784, continuing to exhibit occasionally up to 1790, thirty-seven pictures in all.

WYLLIE, WILLIAM LIONEL (1851-). Born at London, July 1851; studied at Heatherley's and the Royal Academy Schools. Turner Medallist, 1869; A.R.A. 1889.

YEAMES, W. Y. (1835-). Born in Russia, Dec. 18, 1835, Mr. Yeames studied art with Georg Scharf and F. Westmacott in Florence and in Russia. He first exhibited in 1859, and was elected A.R.A. in 1866 and R.A. in 1878; he is also Librarian to the Royal Academy, and Curator of the Painted Hall, Greenwich.

In the above notes it has been found impossible to credit every borrowed fact to its original source. Bryan's *Dictionary of Painters and Engravers* (Bell); *The British School of Painting*, by George H. Shepherd (Sampson Low and Co.); *The Glasgow School of Painting*, by David Martin (Bell); the long series of *Art Annuals* (Virtue) and *Portfolio* monographs (Seeley); Dr. Richard Muther's *History of Modern Painting* (Henry and Co.); the official catalogues of the National Gallery, the National Gallery of Scotland, and of exhibitions at the Royal Academy, the Grosvenor Gallery, the New Gallery, the Guildhall, and elsewhere; Mr. Henry Blackburn's *Academy Notes*, and similar handbooks; the Pall Mall *Pictures of the Year*, *Black and White* annual handbooks, and Mr. Douglas Sladen's invaluable *Who's Who*, 1898 (A. and C. Black); many articles in *The Art Journal*, *The Magazine of Art*, and *The Studio*; and other works of reference, have been freely consulted. In a few cases, all other resources being exhausted, the painter himself has kindly contributed the bare facts set down; in others, even a direct appeal to the artist brought no response, which must explain the absence of certain dates and particulars.

GENERAL INDEX TO ARTISTS REPRESENTED IN THE WORK

Allan, Sir William, i. 37.
Alma-Tadema, Laurence, iii. 27.
Bayliss, Sir Wyke, iii. 18.
Blake, William, i. 17*a*, 18.
Boughton, George Henry, iii. 26.
Bramley, Frank, iv. 23.
Brangwyn, Frank, iv. 38.
Brett, John, iii. 21.
Brown, Ford Madox, ii. 31, 32.
Burne-Jones, Sir Edward, iii. 12, 13.
Burton, W. S., iii. 36.
Butler, Lady, iv. 6.
Caldecott, Randolph, iii. 41.
Calderon, Philip Hermogenes, iii. 11.
Callcott, Sir Augustus Wall, i. 35.
Christie, J. E., iv. 5.
Cole, Vicat, iii. 14.
Collier, The Hon. John, iv. 11.
Constable, John, i. 32, 33, 34.
Copley, John Singleton, i. 13.
Cotman, John Sell, i. 36.
Cox, David, i. 38.
Crane, Walter, iii. 38.
Crome, John, i. 26.
Crowe, Eyre, iii. 3.
Dawson, Henry, ii. 19.
Douglas, Sir W. Fettes, ii. 33.
Dow, T. Millie, iv. 16.
Draper, H. J., iv. 37.
Drummond, Samuel, i. 24.
Duncan, Thomas, ii. 18.
Dyce, William, ii. 16.
Eastlake, Sir Charles, ii. 8.
Etty, William, ii. 4.
Fildes, Luke, iii. 37.
Forbes, Stanhope Alexander, iv. 19, 26.
Frith, William Powell, ii. 29.
Fuseli, Henry, i. 15.
Gainsborough, Thomas, i. 8, 9.
Gilbert, Sir John, ii. 25.
Gotch, Thomas Cooper, iv. 18.
Gow, Andrew Carrick, iv. 2.
Gregory, Edward John, iv. 12.
Greiffenhagen, Maurice, iv. 29.
Guthrie, James, iv. 32.
Harvey, Sir George, ii. 17.
Hemy, C. Napier, iii. 33.
Herkomer, Professor Hubert, iv. 7.
Hilton, William, ii. 3.
Hogarth, William, i. 2, 3, 4.
Holl, Frank, iii. 39.
Hook, James Clarke, iii. 1.
Hoppner, John, i. 21 (*frontispiece*).
Hunt, William Holman, ii. 34, 35.
Kemp-Welch, Lucy E., iv. 40.
La Thangue, H. H., iv. 25.
Landseer, Sir Edwin Henry, ii. 12, 13, 14.
Lavery, John, iv. 24.
Lawrence, Sir Thomas, i. 27, 28.
Lawson, Cecil G., iv. 13.
Leader, Benjamin Williams, iii. 9.
Leighton, Edmund Blair, iv. 17.
Leighton, Frederick, Lord, iii. 6, 7, 8.
Leslie, Charles R., ii. 9, 10.
Lewis, John F., ii. 15.
Linnell, John, ii. 6.
Long, Edwin, iii. 5.
Lucas, John Seymour, iv. 8.
Lund, Niels M., iv. 36.
Macgregor, W. Y., iv. 3.
Maclise, Daniel, ii. 20.
M'Taggart, William, iii. 22.
Marks, H. Stacy, iii. 4.
Martin, John, ii. 5.
Mason, George Hemming, ii. 28.
Melville, Arthur, iv. 28.
Millais, Sir John Everett, ii. 38, 39, 40, 41.
Moore, Albert, iii. 32.
Moore, Henry, iii. 10.
Morland, George, i. 22, 23.
Muller, William J., ii. 21.
Mulready, William, ii. 1, 2.
Nasmyth, Alexander, i. 20.
Northcote, James, i. 16.
Orchardson, William Quiller, iii. 19, 20.
Paton, Sir Joseph Noël, ii. 30.
Pettie, John, iii. 28.
Phillip, John, ii. 24.
Pott, Laslett J., iii. 40.
Prout, Samuel, i. 39.
Poynter, Sir Edward J., iii. 24, 25.
Rae, Henrietta (Mrs. Ernest Normand), iv. 31.
Raeburn, Sir Henry, i. 19.
Reid, John R., iv. 14.
Reid, Sir George, iv. 1.
Reynolds, Sir Joshua, i. 6, 7.
Richmond, Sir William Blake, iii. 34.
Riviere, Briton, iii. 29.
Roche, Alexander, iv. 35.
Romney, George, i. 10, 11.
Rossetti, Dante Gabriel, ii. 36, 37.
Sant, James, iii. 2.
Sargent, John S., iv. 21.
Shaw, Byam, iv. 41.
Solomon, S. J., iv. 33.
Stanfield, Clarkson, ii. 7.
Stanhope, R. Spencer, iii. 17.
Stone, Marcus, iii. 35.
Storey, George Adolphus, iii. 16.
Stothard, Thomas, i. 17.
Stott, Edward, iv. 30.
Stott, William, of Oldham, iv. 22.
Strudwick, J. M., iv. 9.
Swan, John Macallan, iv. 4.
Swynnerton, Mrs. A. L., iv. 39.
Tayler, A. Chevallier, iv. 34.
Tuke, Henry Scott, iv. 27.
Turner, Joseph William Mallord, i. 29, 30, 31.
Walker, Frederick, iii. 30, 31.
Ward, Edward Matthew, ii. 22, 23.
Waterhouse, J. W., iv. 10.
Watts, George Frederick, ii. 26, 27.
Webster, Thomas, ii. 11.
West, Benjamin, i. 14.
Westall, Richard, i. 25.
Whistler, James M'Neill, iii. 15.
Wilkie, Sir David, i. 40, 41.
Wilson, Richard, i. 5.
Woodville, Richard Caton, iv. 20.
Wright, Joseph, of Derby, i. 12.
Wyllie, William Lionel, iv. 15.
Yeames, W. Y., iii. 23.

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